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# Musical America

DECEMBER  
15,  
1957



**New York City Ballet  
Gives Two New  
Works by Balanchine**

**Earl Wild—Pianist  
Who Has Known All  
Fields of Performance**

**International and  
National Reports**

**HOWARD  
MITCHELL**

# THEODORE LETTVIN



BYERS PHOTO

## "PIANIST LETTVIN IMPRESSIVE HERE

The young American pianist, Theodore Lettvin, was heard last night in a brilliant performance of Rachmaninoff's Rhapsody on a Theme of Paganini in a Pittsburgh Symphony concert at Syria Mosque.

Mr. Lettvin varied his touch and intonation so that the tone color constantly shifted to conform to the spirit of the music. This gifted young pianist is fast rising to the top. Much more will be heard from him in the future."—Pittsburgh Press Saturday, December 7, 1957

"A brilliant new satellite streaked across Cleveland's firmament last night when Pianist Theodore Lettvin made his debut in a faculty recital at the Cleveland Music School Settlement. "The 30-year-old bachelor established himself in a stellar orbit, bringing enthusiasm from an overflow audience with his sincere dynamics and meticulous musicianship."—The Cleveland Press, October 15, 1957

"The gallery was indeed fortunate to get Theodore Lettvin, for he is one of the most brilliant piano virtuosos now before the public. For me, and for the enthusiastic audience at Phillips, it was music-making such as we seldom have an opportunity to hear."—The Evening Star, Washington, D. C., April 21, 1957

"If we have any slight comprehension of what constitutes greatness in music and piano playing, then the recital given by Theodore Lettvin in the Phillips Gallery was one of the towering recitals in our entire experience . . . young man's incontestable supremacy as an artist and rare pianist."—Paul Hume, The Washington Post Times Herald, February 13, 1956

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December

# National Report

## New Stravinsky Work in City Ballet Season

Long and eagerly awaited, the New York City Ballet returned to the City Center on Nov. 19 after an absence of over seven months to launch a nine-week season. The opening night program consisted of Jerome Robbins' "Fanfare" and three ballets by the company's artistic director, George Balanchine—"Divertimento No. 1", "Pas de Dix", and "Western Symphony". In the 20 seasons it has given here, the company has built up a loyal and affectionate public, and a spirit of excitement enflamed both the dancers and their audience.

The company was not in best technical form (it never is on opening night), but this did not matter in the slightest, for everyone knew that it would grow cumulatively better in the ensuing weeks under the devoted and unsparing eye of Mr. Balanchine. Leon Barzin, who had been away on a year's leave of absence, was again at the helm of the orchestra.

It was immediately apparent, when the season's first novelty, "Square Dance", was given on Nov. 21, that Balanchine was back in his creative stride. This is no mere showpiece or classical rehash or stylistic stunt; it is a rediscovery of the freshness of classical dancing in terms of a folk art that is organically related to it. The movement is strong, clean, and authentically balletic; the spirit is informal, friendly and spontaneous.

Only one who has suffered through an endless series of synthetic and pseudo-folk ballets on American themes can realize how hard it is to capture folk spirit in choreography that is really creative and authentic in its own right. Balanchine himself has had failures in this genre. ("Western Symphony" with its meretricious score is a striking example. The choreography is *echt* Balanchine, but it is fearfully cute, self-conscious, and condescending.) But "Square Dance" is pure delight from start to finish.

### Corelli and Vivaldi Music

Realizing that the rhythmic patterns and formal design of the Italian concerto grosso of the 18th century have their roots in the same traditions that are reflected in the square dance and its classical prototypes, Balanchine has taken music by Corelli and Vivaldi for his ballet. It is played by musicians in shirt-sleeves on a wooden platform onstage. A famous square-dance caller, Elisha C. Keeler, is also onstage to call the steps, and the seven couples of dancers are in informal practice costume. Nananne Porcher's lighting

keeps the space alive and no scenery is needed.

With the contrapuntal wizardry that has always been his, Balanchine weaves a series of solos, duets, and ensembles that are always crisp and buoyant. Patricia Wilde and Nicholas Magallanes ("Pat" and "Nick" to Mr. Keeler) are the leading couple. Miss Wilde has a frisky solo that includes some gargouillades that leave one blinking. But all of the dancers throw themselves into the work with genuine warmth.

I am probably in a minority of one in wishing that Mr. Keeler were omitted from the performance. He is a wonderful caller, and I should like nothing better than to participate in a real square dance with him as leader, but he is not needed in this ballet. The calls did not correspond with what was being danced, for one thing, and they also cut cruelly into the lovely music. I found the duet by Miss Wilde and Mr. Magallanes, during which Mr. Keeler was silent, the most effective passage of all. Balanchine's salty choreography and the setting are enough to evoke the folk feeling, without the "literary background".

"Square Dance" cogently exemplifies some of the principles enunciated in a credo published in the program of this opening performance: "The directors of the New York City Ballet have insisted that the dance itself, the traditional, academic, classic theatrical dance—dominating all other elements of stagecraft, scenery, narrative pantomime—save alone the musical ground-basis, was paramount . . . The American style of classic dancing, its supple sharpness or its metronomic rigidity, its richness of metrical invention, its insistent development of the most legible and persistent residue of the traditional, has invested the American dancer with a kind of Olympic prestige . . ."

And, as the credo points out, George Balanchine "as long ago as

1920 in Russia, was fascinated by American popular music and already considered himself somehow 'an American,'—that is, a man of the future. He did 'American' choreography for Diaghileff, in which could be seen the syncopated metrical beat, extreme athleticism, an inversion of academic ideas of what was 'beautiful', which brought him to the brink of his analysis of the capacities of Amer-



George Moffett—Lensgroup

Balanchine's "Square Dance," a new ballet, with Patricia Wilde and Nicholas Magallanes

ican dancers, upon which the repertory of his various companies was subsequently based."

A splendid example of the successful "inversion of academic ideas of what is beautiful" is Balanchine's new ballet "Agon", the score for which was commissioned from Igor Stravinsky under a grant from the Rockefeller Foundation and is dedicated to Lincoln Kirstein and to Balanchine.

### Stravinsky-Balanchine Program

"Agon" had a preview on Nov. 27 at a March of Dimes Benefit, but its official premiere took place on Dec. 1, on a memorable all-Stravinsky and all-Balanchine program made up of "Orpheus", "Apollo", "Agon", and "Firebird". This was an historic dance evening that turned into a magnificent tribute to two of the most important masters of the modern theatre. The company has never danced better and the orchestra, under Mr. Barzin, has never played more beautifully. Stravinsky, at 75, and Balanchine, at 53, are both at the peak of their powers in this brilliant work.

Agon, a Greek word, can mean either a contest or a debate, and in the case of this abstract ballet both meanings can be implied. It is a fascinating contest of technical skill, both musically and choreographically. And it is a debate in the sense that both musician and choreographer make witty and illuminating comments upon classical music and dance in contemporary terms that are wholly their own.

Although the program note tells us that "the Agon pieces were all modeled after examples in a French

dance manual of the mid-seventeenth century" and although some of the sections are labeled Saraband, Gailiard, and Bransle, no one will be transported back to the world of Louis XIV. This is no "piece in the olden style" but something far more exciting—a piece in the modern style that embodies a profound knowledge of classical forms, styles, and principles.

### Score for "Agon"

A great deal of nonsense has already been written about the Stravinsky music. Because the master has experimented with 12-tone principles in recent years and has expressed a profound admiration for Webern, some of his more extravagant critics have written as if "Agon" were a sort of weird mixture of Schönberg, Webern, and the Stravinsky we all know. Fortunately, this is not the case. Actually, this score is a miracle of rhythmic definition and precision. Its fanfare-like, richly percussive character harks back to many a previous Stravinsky ballet, and even the lovely pas de deux is conceived like a Picasso drawing and not at all in a rhythmically loose and texturally diffused style. Its extreme dissonance is never rootless or purposely elusive. "Agon" is superb dance music; so much so that I do not think I would care for it in the concert hall nearly so much.

Balanchine has used dissonance, rhythmic intricacy, and epigrammatic transmutations of familiar movement with the same wit and ingenuity. As in his "Four Temperaments", he constantly gives a new twist to things we have seen a thousand times.

### Excellent Company

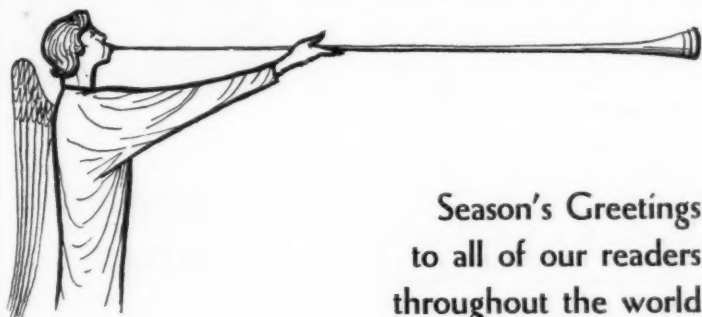
The dancers were so excellent that all should be mentioned: Diana Adams, Melissa Hayden, Barbara Walczak, Barbara Milberg, Todd Bolender, Roy Tobias, Jonathan Watts, Arthur Mitchell, Roberta Lubell, Francia Russell, Dido Sayers, and Ruth Sobotka. Miss Hayden had some frighteningly difficult and brilliant things to do; and Miss Adams and Mr. Mitchell danced the bewitchingly strange and beautiful pas de deux to perfection. The others also performed their fiendish solos and ensembles with élan. Nananne Porcher's lighting, like Jean Rosenthal's, always seems an integral part of the performance. Nor should Mr. Barzin and the orchestra go unlauded.

"Orpheus" was as beautiful as ever—and how utterly different from "Agon" both the music and dance are! One is all firework and the other all moonlight. Nicholas Magallanes, Miss Adams, and Francisco Moncion danced the roles of Orpheus, Eurydice, and the Dark Angel eloquently.

It was wonderful to see Maria Tallchief as Terpsichore in "Apollo" once again. And, truth to tell, she was the only member of the brilliant cast who seemed to me to understand completely what Balanchine was after. She was really a Muse, and never merely a human performer, in the liquid ease and nobility of her style.

Jacques d'Amboise began by being too uneasily virtuosic, but as the work progressed he projected a genuine sense of the classical aspects of the role. Particularly when he was danc-

(Continued on page 5)



Season's Greetings  
to all of our readers  
throughout the world



# Musical America

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## "To Lift the Spirit"

**T**HOUGH still threatened with a taxpayers suit that may reach the Supreme Court, the way seems finally to have been cleared, after months of wrangling between federal and city agencies and private sponsors, for the huge, 11-acre development in New York to be known as the Lincoln Center for the Performing Arts. The development will include a new Metropolitan Opera House, a concert hall for the New York Philharmonic, a new Juilliard School of Music, theatres for ballet, recitals and repertory drama and a library and museum devoted to the performing arts.

If present objectives are carried out, the Lincoln Center will have much wider significance than just a collection of buildings for the use of the people and the musical institutions of New York City. It should prove a stimulus and fountainhead for the performing arts throughout the country.

**N** announcing the formation of a committee of 27 leading business and civic leaders to raise \$75,000,000 for the arts project, Clarence Francis, former chairman of General Foods Corporation, and head of the fund campaign, called the fund the largest by far ever sought for the arts and "a challenge and a stimulating opportunity to work for the happiness and well-being of the American people".

Designating the campaign "a milestone in American philanthropy", John D. Rockefeller III, president of the nonprofit corporation that will

plan, build and operate the center, said: "Its success will mark the first acceptance on such a large scale of the performing arts as a community responsibility with science, health and education".

It is understood that some 20 millions of the fund are to go for the center's educational program and to finance creative artistic development. We take this to mean scholarships for worthy students, awards for creative artists, integration of the different arts in co-operative efforts, wherever that may be feasible, from the student to the professional level, and other undertakings that will give continuous direction as well as sustenance to that part of our cultural life which, more than any other, has hitherto enjoyed little more than a hand-to-mouth existence.

**A** PROGRAM on so vast a scale is bound to have national, perhaps international, repercussions, for it is certain to lift the spirits as well as the sights of individuals and organizations everywhere who are sadly in need of some such polarity to sustain them in their own efforts and to propagate stability and, one hopes, leadership in pursuits that long have had little of either.

Here is a fabulous opportunity to create a state-like bulwark of the arts—yet outside the state financially and administratively—and demonstrate the ability of a free society to maintain itself culturally without Big Brother pulling the purse-strings. If it works, it will be a miracle of democracy.

## American Leader for Philharmonic

**T**HE appointment of Leonard Bernstein as musical director of the New York Philharmonic for the next three years is an act of faith in American musicians and in contemporary music. The directors of the Society should be congratulated for looking ahead instead of backwards. For in choosing an American born and trained conductor for the first time in the history of the orchestra as its full musical director they are not indulging in chauvinism but simply recognizing a fact that the international musical world has long taken for granted: that the United States is no longer a musical province but a self-sustaining and creative source of music, able to give as much as it takes in terms of artistic exchange.

One is not surprised that Dimitri Mitropoulos

strongly recommended the appointment, for he, too, is a believer in the living present and a man who has taken the United States very seriously as a cultural experience.

**M**R. Bernstein's association with the Philharmonic began in 1943, when Artur Rodzinski appointed him assistant conductor and he had the chance to make his brilliant debut, substituting for Bruno Walter at the last moment. When he was still a student at Harvard, it was Mr. Mitropoulos who urged him to become a conductor, and Serge Koussevitzky, that great champion of American music, was one of his teachers. He has had good friends and sound experience. We wish him god-speed in a tremendously important undertaking.

## On the front cover

Since Howard Mitchell became conductor of the National Symphony in Washington, D. C., in 1949, the orchestra has achieved a peak of artistic and technical excellence that caused Irving Lowens, of the *Washington Evening Star*, to write: "The National Symphony is one of the great orchestras, the peer of the Philadelphia and the Boston".

Born in Lyons, Neb., in 1911, the future conductor began to study piano on his sixth birthday. He learned to play several other instruments before taking up the cello, the instrument with which he began his professional career. He was a scholarship student first at Peabody Conservatory and then at Curtis Institute, where his cello teacher was the late Felix Salmond. He became a cellist with the National Symphony in 1933, two years before he graduated from Curtis. In the 1940s, he became assistant and associate conductor to the late Hans Kindler. When Mr. Kindler died, Mr. Mitchell was named as his successor.

Besides expanding the scope of the orchestra, in terms of budget, number of performances, and repertoire (particularly modern American works), Mr. Mitchell created the nationally famous "Music for Young America"—five weeks of free concerts given each spring for high-school-age students visiting the capital. As a tribute to Mrs. Merriweather Post, co-creator and sponsor of "Music for Young America", Mr. Mitchell and the orchestra also conduct the Merriweather Post Contest to find the best pianist, violinist or cellist of high school age in the United States. (Photograph by Miller of Washington.)



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# National Report

(Continued from page 3)

ing with Miss Tallchief, he imbued his movement with something of her Olympian grace. Patricia Wilde and Melissa Hayden were technically superb as Polyhymnia and Calliope, but they did not always transcend technique in these particular performances.

There is no need to re-hymn Miss Tallchief's performance in "Firebird". It is one of the most enthralling experiences in the theatre today, and anyone who has missed it is very unfortunate.

Her performance with Andre Eglevsky in the opening night "Swan Lake" Act II was also a reminder of the

great romantic traditions. I wish that Mr. Balanchine would stop experimenting with the choreography, however, for the new version of the pas de deux is quite the least effective he has done, and his first one, as I remember it, remains the best and the closest to tradition.

In the "Pas de Dix" both artists took full advantage of the shining vehicle provided for them. The lovely Mozart ballet was elegantly and sensitively danced, with the lyric and versatile Allegra Kent as soloist in the first variation. Miss Kent's performance in Francisco Moncion's ballet "Pastorale" is something else that no one should miss.

—Robert Sabin

## Adriana Lecouvreur Staged By Chicago Lyric Opera

Chicago.—Fifty years ago, almost to the day of its premiere performance at the Metropolitan Opera (Nov. 18, 1907, with Enrico Caruso and Lina Cavalieri), Francesco Cilea's "Adriana Lecouvreur" was given here for the first time, on Nov. 13, and repeated on Nov. 16.

The cast was headed by Renata Tebaldi, as Adriana Lecouvreur, an actress of the Comédie Française; Giuseppe Di Stefano, as Maurizio; Giulietta Simionato, as the Princess de Bouillon; Carlo Badioli, as her husband; Tito Gobbi, as Michonnet, stage director of the Comédie; Mariano Caruso, as the Abbé de Chazeuil; and Jeanne Diamond, Ardis Krainik, Kenneth Smith, and Andrea Velis as other members of the company.

Tullio Serfain conducted and Aldo Mirabella Vassallo staged the production. The chorus was prepared by Michael Lepore. Ruth Page choreographed the ballet, "The Judgment of Paris", with Kenneth Johnson and Patricia Kekovic as principals, mimed in Act III. The décor was redesigned by Gerald Ritholz; Miles Morgan superintended the lighting.

The story takes place in Paris, about 1739. It is the familiar plot of two women, Adriana and the Princess, in love with the same man, Maurizio, while honest Michonnet betrays to the audience his hopeless love for Adriana. Using Maurizio's name, the Princess sends flowers impregnated with a poisonous powder to her rival, Adriana, who dies, mourned by her two lovers, Maurizio and Michonnet.

### Effective Arias

From this old stock, Cilea concocted a delectable musical broth, with effective arias for all of the principals. Palatable as it was on a first hearing, the work depends for its success on the soprano singing the leading role. This may be the reason why the opera had only two performances in 1907. Lina Cavalieri was a beauty, but, according to contemporary accounts, not much of a singer or actress. Even the magic of Caruso's name could not keep the work in the repertoire—he who had created the role of Maurizio at La Scala in 1902 and who had won his first big success in the composer's "L'Arlesiana" in 1897.

Cilea's musical inspiration is spread thinly over the lush-sounding score. The two finest arias, "Io son l'umile ancella" and "La dolcissima effigie",

appear in the first act and are used most effectively throughout the rest of the opera. The style is reminiscent of Puccini, without any direct borrowing. Like Puccini, Cilea wastes little time in keeping things moving to a climax at the end of the first three acts. The death scene in the fourth act is, as death scenes often are, tedious but effecting in mood.

The role of Adriana was an ideal vehicle for Miss Tebaldi, who demonstrated that she could act and wear beautiful costumes as well as sing. In her two principal arias, "Io son l'umile ancella", already mentioned, and "Poveri fiori", in Act IV, she stopped the performance.

### Lavish Casting

Also stunning in voice and costume was Miss Simionato. Mr. Di Stefano, singing the role of Maurizio here and scheduled to do it at La Scala this winter, was handsomely garbed but not too vocally secure. Mr. Gobbi, as the awkward lover and stage manager, made the most of a thankless part. Mr. Caruso contributed another of his deft characterizations, as the frivolous Abbé; as the Prince, Mr. Badioli gave one of his best performances of the season. The Lyric Opera deserves credit for staging and casting this unfamiliar work so lavishly.

Anita Cerquetti, after a year's absence, returned in the opera of her former triumph, Verdi's "A Masked Ball", on Nov. 15, repeated on Nov. 18. This time the triumph was registered by Jussi Björling, as Riccardo, who, with Sylvia Stahlman, as a most attractive Oscar, in pink coat and breeches, contributed the best singing and acting of the evening. Only at times did Miss Cerquetti disclose traces of the glorious voice with which she conquered Chicago in 1955. Young in years, she has ample opportunity to rebuild her top range more securely and not to rely too much on power, of which she has a great deal.

Claramae Turner could not command enough voice for the big moments in her scene as Ulrica, but she was otherwise adequate to the demands of the role, and Aldo Protti gave a routine performance as Renato, although he scored heavily in the "Eri tu" aria. As the co-conspirators, William Wilderman and Andrew Foldi blended their bass voices admirably.

Georg Solti at first almost deafened

the audience down front with his overvigorous conducting of the brass and distracted them with his jerky movements, but, all this aside, he succeeded in making the orchestra play more crisply and accurately than it had done heretofore.

Bruno Bartoletti began his second season by conducting Puccini's "Tosca" on Nov. 20 and 29. He indulged in those "drawing-water-from-the-well" gestures, to the detriment of a precise attack. The orchestral sound was languorous and lush, it is true,

tere, save for an enormous crucifix on the wall, which overdid the symbolism suggesting Philip's gloomy nature — the kind of treatment that Ernest Newman once described as "the apotheosis of the obvious".

Mr. Solti conducted with more restraint than in earlier performances, to the great advantage of correlation in the pit and between orchestra and singers. It was one of the finest examples of conducting in Lyric Opera's existence.

On his first entrance Mr. Christoff



A scene from "Adriana Lecouvreur", which was given by the Lyric Opera of Chicago



Nancy Sorensen

Renata Tebaldi as Adriana

but the work dragged too much to serve as vivid theatre music.

Eleanor Steber did some of her finest singing in Act I, notably her superb handling in light voice of the phrase "salir le voce delle cose". In the torture scene she was overly careful, saving herself for the "Vissi d'arte", which she sang with understanding and great beauty of tone.

Mr. Di Stefano showed some effects of vocal indisposition but was successful in hurling a clarion and thrilling "Vittoria!" to the rafters. Mr. Gobbi's Scarpia was more stagey than it had been previously, but he was vocally suave and menacing by turns. Kenneth Smith was the epitome of the lanky revolutionist, Angelotti; Mr. Badioli, a credible Sacristan; and Mariano Caruso, a furtively effective Spoletta.

The Lyric Opera went all out in its production and casting of Verdi's "Don Carlo", presented for the first time on Nov. 22, with repetitions on Nov. 25 and 30. The cast included Boris Christoff, as Philip II; Miss Cerquetti, as Elizabeth; Nell Rankin, as the Princess Eboli; Brian Sullivan, as Don Carlo; Mr. Gobbi, as Rodrigo; Mr. Wilderman, as the Grand Inquisitor; Kenneth Smith, as a Monk; and Sylvia Stahlman, as a Heavenly Voice.

The six different settings were the work of Robert Fletcher, five of them good to excellent. The other one, the king's chamber, was stark and aus-



Nancy Sorensen

Giuseppe Di Stefano as Maurizio

impressed with the authority of his personality, though his voice seemed smaller and even drier than his recordings would lead one to believe. But, in his great scene in Act III, he poured out in full measure the glorious bass tones that reminded one of Chaliapin. Mr. Wilderman more than matched him in power, but not in subtlety and finesse.

Miss Cerquetti's performance was an improvement over her previous one in "A Masked Ball", although her top notes were still pinched in color and volume. She was an impressive figure, if a stolid one, in the regal costumes of the queen. Also gorgeously attired, Miss Rankin, with a most fetching eye patch, sang with all the stops out and with a ringing top voice. Mr. Gobbi, at first showing the effects of an arduous season, was in top form in his death scene. Mr. Sullivan's voice seemed too light for the role; when he relaxed it was very pleasant to hear. Mr. Smith sounded at his best near the beginning of Act I—three fine basses in one opera was something to be grateful for.

This was the most ambitious undertaking by Lyric Opera—its own production with its own scenery. Its success marked a milestone in the forward progress of the company.

At last Anna Moffo had the opportunity she deserved in Donizetti's "Lucia di Lammermoor", on Nov.

# National Report

23, with a repetition on Nov. 27. Her singing, up to the Mad Scene, was well-schooled and tasteful, if not brilliant. In the duet with Mr. Di Stefano she produced some of the most beautiful mezza-voce singing heard in this or any other season. The Mad Scene itself was a tour de force, first, in her synchronization of movement and gesture with every change of meaning in the text; second, in the sure command of her vocal forces. During its course and at its end she stopped the performance.

Mr. Di Stefano had trouble lighting his voice to match that of Miss Moffo's, but he contributed whatever dramatic fire there was to the scene in the Great Hall in Act II, after an unbalanced Sextet, in which Mr. Protti, as Ashton, outshouted everybody else. Mr. Bartoletti's direction

did not succeed in integrating the forces under his command to produce a performance that moved along.

The Lyric Opera disclosed that the seven-week season earned \$574,250, or 92.27 per cent of capacity. Seventeen of the 29 performances were sold out, helping to make this the most successful season financially in the company's three-year history. The percentage of good to first-rate performances was high. Some miscalculations in casting were due to the inability of some singers to honor their contracts, notably Leopold Simoneau, who had to cancel his appearances because of illness.

It is premature to surmise what next season will have in store. We are almost sure there will be another season as long and perhaps longer than this one.

—Howard Talley

## Metropolitan Gives Onegin At Philadelphia Academy

Philadelphia. — The Metropolitan Opera Association opened its season of seven operas at the Academy of Music on Nov. 5 with a performance of Tchaikovsky's "Eugene Onegin". The opera had not been heard here for 27 years, and a large, brilliant audience responded to its lilac-scented charm.

The cast was identical with New York's opening night. Lucine Amara was in excellent voice, and Richard Tucker and George London, though occasionally guilty of overpronouncing the English text, sang with tones that were good to hear. Dimitri Mitropoulos conducted a performance that seemed just right, and Rolf Gerard's sets were admired. Giorgio Tozzi received an unexpected ovation after Prince Gremin's aria.

### American Opera Society

Gluck's "Paris and Helen", presented by the American Opera Society of New York, had its first performance in this city, as far as could be ascertained, when it was heard by an interested audience on Nov. 7 at the Academy. Arnold Gamson led a fine reading of this marmoreal score, studded with arias, duets and choruses. Mariquita Noll was a dignified Helen, and Laurel Hurley, a clear-voiced Amor. David Poleri could have sung with a serenity to match his commendable ardor, and Anita Cerquetti's big, brilliant voice earned her an ovation after Pallas Athene's one demanding aria.

On Nov. 22, the Philadelphia Grand Opera presented Massenet's "Werther", not given here since Geraldine Farrar, Alma Gluck, Edmond Clement and the Metropolitan sang it on Dec. 21, 1909. The lovely score was sensitively led by Giuseppe Bamboschek, who revealed its many melodic beauties and its delicate orchestration. Licia Albanese was a dramatic Charlotte, but her voice was really not low enough for music that is best sung by a mezzo. Raoul Jobin, returning to Philadelphia after several years, presented an authentic Werther. The Canadian tenor began rather tamely, but sang excellently in Werther's frequent, later arias. Martial Singher's Albert also brought a note of authenticity; the French baritone was in admirable voice. Sonia Leon was a charming and appealing Sophie, singing the role that made

Alma Gluck famous overnight with clarity and sweetness.

On Nov. 29, Philadelphia's new Lyric Opera Company and its director, Aurelio Fabiani, presented the NBC Opera Company in an English-sung, very ship-shape "La Traviata". Dolores Wilson, though sometimes at variance with true pitch, was seen as a blonde, appealing lady of the camelias, and sang the "Sempre libera", a boobytrap for present-day sopranos, with fluency and style. John Alexander was a particularly engaging Alfredo and in good voice, while Igor Gorin's noble voice and dignified bearing provided one of the best Germonts seen here in a long time. Peter Herman Adler conducted a neat reading of the score, which tended to feature brisk tempos, sometimes too brisk.

Zino Francescatti was the soloist with the Philadelphia Orchestra on Nov. 8, showing to great advantage in a musicianly playing of Beethoven's Leonine Violin Concerto. The noted violinist had his usual success with his Philadelphia admirers. Eugene Ormandy programmed two novelties, Armin Schibler's dignified and impressive Passacaglia, and Henry Cowell's bright and airy Symphony No. 11.

### Kentner with Orchestra

On Nov. 15, Louis Kentner made his debut with the Philadelphia Orchestra and was given one of the biggest ovations of the season for playing that added up to sensational experience. Mr. Kentner, a pianist of extraordinary elegance and sophistication, seemed to have everything, including a technique, astounding in its security, rapidity and evenness. His playing of the Liszt Second Concerto and the Leo Weiner Concertino in E minor (for the first time here) aroused such enthusiasm, that he complied with an encore, the Liszt-Paganini "La Campanella", much to the delight of the audience. Mr. Ormandy gave outstanding collaboration and was responsible for a mettlesome account of Schumann's Symphony No. 1 and a lovely one of the Corelli-Pinelli Suite for Strings.

An all-Beethoven program was the fare on Nov. 22. Mr. Ormandy and the Philadelphia Orchestra gave their well-known performance of the

"Pastoral" Symphony, and also played the Symphony No. 2, in D, the least frequently heard of all Beethoven's symphonies. The program began with the "Leonore" Overture No. 2, which has only been played four times in the 58-year-old history of the orchestra.

On Nov. 29, Thomas Brockman was soloist with the Philadelphia Orchestra, giving a brilliant, technically assured performance of the Beethoven Piano Concerto No. 1, which pleased the audience greatly. Also heard was the local premiere of Ned Rorem's "Design for Orchestra". This proved a happy experience, for the new piece is very ingeniously scored and shows Rorem as a composer in full command of his medium and resources. Melodic and rhythmically engaging, "Design for Orchestra" had a fine success. Haydn's Symphony No. 93, and Liszt's rarely heard "Mephisto Waltz" No. 1 (new to these concerts) concluded the program.

### New Chamber Orchestra

On Nov. 3, the New Chamber Orchestra of Philadelphia initiated its 13th season at the Academy by giving the city its first sight and hearing of Gian-Carlo Menotti's "The Unicorn, the Gorgon and the Manticore". Danced by the New York City Ballet, it proved charmingly sensitive in its delicate symbolism. Menotti's writing of the madrigals was particularly lovely. On the same program, Rudolf Serkin made a surprise appearance, substituting for Martha Massena, unable to play her portion of Schubert's "Trout" Quintet. Mr. Serkin and the Curtis String Quartet gave a wonder-

fully fluent performance of this entrancing work.

On Nov. 14, Nathan Milstein gave his only recital of the season, packing the Academy with an enthusiastic audience. The noted violinist was in fine form and spirits. He played a little-known Sonata No. 12 of Pergolesi with great purity of style and the Brahms Sonata in G major, which was somewhat lacking in the warm romanticism that should properly inform it. Memorable was his clean-cut offering of Bach's unaccompanied Sonata in C major, whose four demanding movements were sustained with sovereign musicianship. Pieces by Falla, Saint-Saëns, and Milstein himself delighted those gathered. Artur Balsam was the able pianist.

—Max de Schauensee

## Philadelphians End Worcester Association

Worcester, Mass.—The Philadelphia Orchestra's appearances at the Worcester Music Festival, made annually since 1944, have been ended. Eugene Ormandy and the orchestra made their 14th and last visit to Worcester during the week of Oct. 14, for the 98th presentation of the New England music fete.

C. Wanton Balis, Jr., president of the Philadelphia Orchestra Association, expressed regret that "continually increasing costs of operation and travel have made it impossible for the orchestra to continue at the festival". At a recent meeting, the board of directors of the Worcester Festival Association decided to engage another orchestra, although no replacement has been selected as yet.

## 25th Anniversary For Duluth Symphony

Duluth, Minn.—Celebrating its 25th anniversary season, the Duluth Symphony, conducted by Hermann Herz, presented a concert version of "La Traviata" as its second event of the season. Eva Likova, Dino Zamar, and Cornell MacNeil were scheduled to sing the leading roles.

The season opened on Oct. 18 with a concert in which Berl Senofsky, violinist, was soloist. On Dec. 8, Handel's "Messiah" was given, with Dorothy Zorn, soprano; Patricia Fraher, mezzo-soprano; Richard Veenstra, tenor; and Raymond McAfee, baritone, listed as soloists. In the four remaining concerts the soloists will be Alexander Tcherepnin, pianist, Jan. 17; Raya Garbousova, cellist, March 14; and Vronsky and Babin, duopianists, April 18.

## Javits and Davison Receive Tripas Award

The American Concert Choir and Choral Foundation, Inc., held its First Annual Tripas Award Dinner on Dec. 10 at the Waldorf-Astoria Hotel. The two award recipients were Senator Jacob K. Javits, for his efforts to secure subsidization for the arts in the United States, and Archibald T. Davison, for his encouragement of choral groups in the colleges and his leadership of the Harvard Glee Club.

The dinner program included a formal announcement of results obtained so far in a national survey of choral groups and a report on the projects of the foundation.



Max Rudolf

## Rudolf Appointed To Cincinnati Post

Cincinnati.—Max Rudolf, conductor at the Metropolitan Opera, has been named conductor and musical director of the Cincinnati Symphony, effective next October at the start of the 1958 season. He will succeed Thor Johnson, who has resigned.

Mr. Rudolf conducted in Germany, Czechoslovakia, and Sweden before coming to this country in 1940. After teaching in Chicago and Cleveland, he joined the Metropolitan Opera in 1946 as musical secretary. For the last eight years he has been assistant manager and artistic director.

Mr. Rudolf made his American debut as a symphonic conductor with the Dallas Symphony in 1954. Since then he has made guest appearances with several orchestras, including the New York Philharmonic and the Stadium Symphony Orchestra.

## National On

Washington. — The Washington Symphony capital the ing in its institution I persuasiv ing technic ner penetra players far formance. he audien strations, h tain visitin this reflects enjoying a

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# National Symphony Opens On Happy Financial Note

Washington, D.C.—The National Symphony is affording the nation's capital the most distinguished playing in its history this season in Constitution Hall. Howard Mitchell's persuasive, well-disciplined conducting technique emerges with new inner penetrative insights to inspire his players far beyond mere capable performance. Each concert has stirred the audience to enthusiastic demonstrations, heretofore reserved for certain visiting orchestras. And happily this reflects at the box office which is enjoying a new high in receipts.

Especially notable evenings were the pairs of concerts on Oct. 29 and 30, with Glenn Gould, pianist, as soloist in the Beethoven B flat Concerto, and on Nov. 19 and 20, with Rudolf Serkin, pianist, playing both the Mendelssohn G minor Concerto and Schumann's "Konzertstück" in G, Op. 92. As splendid as the soloists were on these two occasions it was Mr. Mitchell, with the orchestra, who left the indelible impression on the regular concert attendant.

## Gould Work Heard

On the first evening the orchestra introduced Morton Gould's "Jekyll and Hyde Variations", a piece of substance and constant interest, something of a surprise from this composer who is associated with deft but considerably lighter fare. The variations constitute a showpiece in which the orchestral choirs performed brilliantly. Glenn Gould, who made his American debut here at the Phillips Gallery about three years ago, lived up to his reputation, musically and in terms of publicity. He communicated the Beethoven with such depth of conception, exquisite tone and taste that this reviewer does not care what his visual eccentricities at the keyboard were. Mr. Mitchell gave sensitive support, fine in balance, matching the admirable aural restraint of this young pianist.

To close the evening came a magnificent reading of the Shostakovich Symphony No. 5, surpassed so far this season only by the performance of the richly textured "Mathis der Maler" by Hindemith, played on the other pair of concerts. Mr. Mitchell, with such commendable economy of means, succeeds in delineating his concepts and intentions so that the long linear drive and line in works like the Hindemith subtly draw the listener into an experience. To be sure, it takes a masterpiece such as the Hindemith to be played like one. But it is exciting to hear and see a performance in which the orchestral players convey that they are with the score in spirit as well as in body and technique.

## Serkin's Performance

Mr. Serkin in this concert dusted off the once hackneyed and now considerably neglected Mendelssohn concerto and in his gleeful rather overemphasized the *con fuoco* in the Molto Allegro. Once into the Andante and for the remainder of the piece he gave a reading redolent with appropriate lyrical romanticism and verve. The Schumann "Konzertstück" had never before been played in the symphony's 27 years of programming, and it would be just as well if it rested another 27, however affectionately set forth by Mr. Serkin. It is dull. Another first performance was John Vincent's Symphony No. 1,

which is being played by the National Symphony in its Carnegie Hall appearance in New York early this month.

Elisabeth Schwarzkopf, because of illness, was forced to cancel her appearances with the symphony for the season's opening, a keen disappointment to many who had looked forward particularly to hearing her sing the Strauss Four Last Songs. An all-orchestral program substituted.

Zino Francescatti was the soloist when the Philadelphia Orchestra played to a capacity house on the National Symphony series on Nov. 12 and 13. The Howard University Choir, Warner Lawson, conductor, completed the Carl Orff trilogy presented here through several seasons, when "The Triumph of Aphrodite" was given on Nov. 26 and 27. Frances Yeend and John McCollum sang music of the Bride and the Bridegroom. The work impressed one as being more sensational than as having added anything to Orff's previous accomplishments. It was handsomely performed by everyone concerned.

## Bilingual "Fidelio"

The Washington Opera Society, now in its second season, continues to follow the esoteric path and bravely presented three performances of Beethoven's "Fidelio" in Lisner Auditorium on Nov. 7, 8, and 10. The opera was sung in German and the lines were spoken in English in a translation by Day Thorpe, music critic of the *Evening Star* and guiding spirit of the society. The role of Fidelio was sung by Wilma Spence, who was always musically and who warmed up vocally as the opera progressed; ultimately, she achieved exciting moments in the prison scene.

Jan Rubes was an excellent Rocco, both as a singer and actor; and Mary Henderson's Marzelline was appealing. Lee Cass sang Pizarro with bravado, but the stage directions of James Waring frequently made him appear as if he might burst into a musical-comedy "Song of the Riffs", no apparent fault of Mr. Cass's. Grant Williams, as Jaquino, and William Walker, as Don Fernando, fulfilled the necessities of their roles more than adequately, and David Lloyd was in excellent voice as Florestan.

## New Chorus

The newly formed opera chorus, under the direction of Paul Callaway, who also conducted the performances, sang with conviction and good sound. The orchestra was drawn from the National Symphony. Visually the opera left much to be desired, for the setting, although far more effective than the sets offered in "The Abduction from the Seraglio" last year, was restrictive and the costuming bordered on the ludicrous in some cases.

Boris Christoff, bass, sang his first Washington recital in Constitution Hall on Oct. 27. His voice, lighter than anticipated from recordings, was at its best in rapidly moving lines, as in Leporello's Catalogue Aria from Mozart's "Don Giovanni". His communication was hampered especially in lieder by constant reference to his little black book for texts. Moreover, he programmed a mere dozen items. That he is in possession of a beautiful instrument and that he is at home in opera there can be no doubt,

but he will likely be a more interesting recitalist after more experience in the field. Leo Taubman was his dependable accompanist.

An afternoon of beautiful piano playing rewarded those who heard Robert Casadesu in Constitution Hall on Nov. 3 in the Hayes Concert Series.

Leo Sowerby wrote a new occasion piece, "The Throne of God", for the 50th-anniversary celebration of Washington Cathedral, and he came from Chicago to hear the initial performance, conducted by Paul Callaway in the cathedral on Nov. 18. Scored for large mixed chorus, male chorus as choral narrator, and orchestra, the forces included the Washington Cathedral Choral Society, the men of the Cathedral Choir, the Glee Club of St. Alban's School, and the National Symphony. It is a vast conception perfectly designed for the cathedral's enormous reverberation. It might be compared to Gustav Holst's "The Hymn to Jesus" or William Walton's "Belshazzar's Feast". The work is in Sowerby's own distinct idiom, kaleidoscopic in color, richly orchestrated and sometimes burdened by its own weight. Preceding "The Throne of God", the rarely performed Beethoven "Mount of Olives" was sung. The excellent solo-

## Golschmann Resigns St. Louis Post

St. Louis.—Vladimir Golschmann, at present in his 27th season as conductor of the St. Louis Symphony, resigned on Dec. 2.

In his letter of resignation, Mr. Golschmann said he wished to devote



Vladimir Golschmann

himself entirely to music-making, wanting to be relieved of administrative problems with which he had been burdened as musical director. He also commented that the orchestra has had a 40 per cent turnover in personnel in the last three years, and because of this it had been impossible to maintain a first-rate ensemble.

Mr. Golschmann's resignation becomes effective this spring.

ists were Nadja Witowska, soprano; David Lloyd, tenor; and Edwin Steffe, baritone.

Standing-room-only crowds heard the complete cycle of Haydn's trios for violin, cello and piano, all 41 of them played in the Phillips Gallery by Werner Lywen, violinist; John Martin, cellist; and Richard Dirksen, pianist, in a series early in October. A wealth of long-neglected literature of beauty and worth was essayed by these three sterling musicians, and

the performances marked another notable achievement by Elmira Bier, imaginative director of the musical activity at this art gallery. Another rewarding program, among the many offered there, was Baroque music for recorder and harpsichord played by Carl Dolmetsch and Joseph Saxby on Nov. 24.

Two members of the faculty of the Eastman School of Music, Francis Tursi, violist, and Armand Basile, pianist, were heard on the weekly Sunday evening series at the National Gallery on Oct. 27, and made an excellent impression with a program of romantic content, featuring Arnold Bax's seldom performed Sonata.

## Dance Events

Patrick Hayes brought the Royal Ballet to Washington's Capitol Theatre on Oct. 21, 22, and 23. Enthusiasm for ballet continues at a high level here, as witnessed by the keen interest also in the year-old Washington Ballet, which gave two performances in Lisner Auditorium on Nov. 16 and 17, with Alexandra Danilova and Frederic Franklin as guest artists. The Dancers of Bali opened at the Schubert Theatre on Nov. 13, before a distinguished audience from embassy row, the government and residential Washington. The dancers filled a five-day engagement.

The Library of Congress chamber-music series opened on Oct. 10 with the Gertrude Clarke Whittall Foundation sponsoring the Budapest String Quartet. The program was repeated on Oct. 11. Walter Trampler, violist, joined the quartet on Oct. 17 and 18 in quintets by Beethoven, Dvorak, and Mozart. The ravishing Fauré Piano Quartet in C minor and the Bloch Piano Quintet were played on Oct. 31 and Nov. 1, with Jesus Maria Sanroma as assisting artist. The Beethoven D major Quartet began the evening. John Martin, first cellist with the National Symphony, and the quartet presented the Milhaud Quintet No. 4 and Schubert's C major Quintet on Nov. 14 and 15, with Haydn's Quartet in D major to complete the program. Beethoven, Bartok, and Brahms continued the Budapest series on Oct. 24 and 25, followed by Haydn, Sibelius and Beethoven on Nov. 7 and 8.

## More Chamber Music

The Elizabeth Sprague Coolidge Foundation presented the New York Pro Musica, Noah Greenberg, director, in a Founders Day observance at the library on Oct. 30. The instruments included several recorders, a psaltery a rebec, several viols, a one-keyed flute, a harpsichord, and a portable organ—a fascinating array to see and hear. The Philadelphia Woodwind Quintet (Robert Cole, flute; John de Lancie, oboe; Anthony Gigliotti, clarinet; Sol Schoenbach, bassoon; Mason Jones, horn) played a return engagement at the library on Nov. 22 under the sponsorship of the same foundation.

The Institute of Contemporary Arts presented Albert Fuller, harpsichordist, and Isadore Cohen, violinist, at the Corcoran Gallery of Art on Nov. 22. Their playing reached extraordinary heights of perfection.

George Steiner, director of the American University orchestra, and second-chair violinist with the National Symphony, has been offering interesting programs on the University campus. On Nov. 15 the orchestra listed works by Bartok, Mark Fax and Alan Hovhaness as well as Lully, Scarlatti, Haydn and Mozart.



Irving

# EARL WILD

**His Career Has Encompassed All Fields of Performance — From Radio to Television, From Recital to Recordings**

By RAFAEL KAMMERER

Earl Wild (right) partakes in a television program, with Helen Hayes and Brian Sullivan



**I**F "firsts" mean anything at all—and apparently they do to a great many people—Earl Wild could, if he would, boast of being a champion "firster".

He was the first American pianist to build a concert career through radio, thus reversing the usual and time-honored procedure of small-hall beginnings to larger halls and, finally, the mass media of radio and television networks.

He was the first American artist chosen by Toscanini to be soloist with the NBC Symphony—for the maestro's initial performance of Gershwin's "Rhapsody in Blue", in 1942, a work that Wild was subsequently to play hundreds of times and that nearly stigmatized him as a Gershwin specialist.

## Diversion with Gershwin

But playing Gershwin was for Wild what truck-gardening is to a farmer, a pleasant and profitable diversion from more important duties. Wild, incidentally, introduced both the "Rhapsody in Blue" and the Concerto in F to Parisian audiences with great success.

Long before Toscanini took over the NBC Symphony, however, Earl Wild was summoned to New York by Frank Black, then conductor of the orchestra, for a guest solo appearance. He was 19 then, the youngest soloist ever engaged by that organization up to that time.

When NBC sent out its first experimental telecast in 1939, Wild and his piano were, so to speak, the chosen guinea pigs. The distinction of being the first American pianist to appear on television is one that Mr. Wild enjoys more in retrospect than he did at the time. He still shudders at what he went through. To begin with, someone had turned the powerful television lights on a half hour before the telecast was due to go on the air. When he entered the studio to play his short recital, he discovered that the intense heat had not only buckled the ivories on the keys but did a beautiful job of untuning the piano as well. What was worse, he nearly drowned in his own perspiration. The redoubtable Earl saved the day for history by taking it all in stride as part of the day's work.

## Episode with Cuff Links

Recalling this event reminded him, too, of a tense moment he had during his New York debut recital in Town Hall in 1944, when, during a rapid cross-hand passage, his cuff links interlocked and refused to come apart. There he was as good as hand-cuffed. His cool head and skill as an improviser got him out of that dilemma.

In 1949, Earl Wild gave the world premiere of Paul Creston's Piano Concerto, in Paris, and shortly thereafter he was the soloist when the work received its one and only performance in this country, at a National Symphony concert in Washington, D. C. While in Paris, he introduced Morton Gould's Concertino and Samuel Barber's "Excursions" to French listeners via

Radio Français. When the Shostakovich Piano Trio in E minor received its American premiere over the NBC network, Wild was the pianist. The score, incidentally, was sent by teletype from Russia, to meet the deadline.

Although he is one of the most versatile of pianists, with wide-ranging catholic tastes in music, Wild is an artist of integrity and an avid seeker after perfection. Uncompromisingly, he sticks to his principle that the concert artist must always give of his best, not by playing down to an audience but by making music that is alive and interesting. Audiences, even in the so-called provinces, he finds are much more sophisticated today than most concert managers are willing to admit. Time and again, music-hungry listeners have come backstage after a recital to thank him for playing Beethoven's Op. 109 instead of the hackneyed "Moonlight", which seems to be stock-in-trade Beethoven for the road.

## Ideas on Recordings

Yet he does not disdain to play some of the old war horses on occasion. On these he lavishes the same care in preparation that he does on new works. Harold C. Schonberg, in his book "Guide to Long Playing Records", considers Wild's recording of Liszt's Hungarian Rhapsody No. 2 (Stradivarius 607) as "the best version in its original form". Speaking of recordings, Wild is not too happy about modern recording techniques nor the "hi-fi" craze that is sweeping the country.

"Before the era of tape musical artists had much greater personal freedom in their record performances. One of the appalling practices in musical art today is the recording technique of multi-splicing lengthy works into tidbits and then piecing them together again—even great artists indulge in this without the slightest regard for the emotional or psychic continuity of the work. The desire to achieve cold perfection in what is already a mechanical medium stifles the one element most necessary—the spontaneity that is achieved during great performances. Hi-fi has become hi-fou! There was no hi-fi when Rachmaninoff recorded, yet no better-sounding piano recordings have come along since then." What Wild finds amusing as well as disturbing about the whole business is the fact that artists, now liberated from the necessity of recording but a few minutes at a time, stop more frequently than ever to make what are usually minor and unimportant corrections.

## Question of Transposition

"Another of my pet peeves", he went on to say, "is the transposition that goes on in opera performances to facilitate the task of the singers. Key is color to me and to transpose is to discolor. I know the human voice has limitations but so do instruments. Wouldn't it be just as logical to make things easier for

(Continued on page 26)

## Lazy

A fascist Marxist is the real another writers a sional f plagiarist

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# Mephisto's Musings

## Lazy Rossinis

A fascinating development in the Marxist Kultur, Clay-feet Division, is the recent exchange of "you're another" accusations between Soviet writers and musicians over professional feather-bedding and self-plagiarism.

A couple of weeks ago the organ of the Union Writers, *Literaturnaya Gazeta*, accused the composers of producing music "by the yard" and employing ghost writers to compose scores, especially for movies, which the authors of record could not even identify as their own.

A few days later, by way of rejoinder, the musical tribune, *Sovetskaya Kultura*, accused the literary "sharks" of taking 19 of their stories, adding a 20th, changing the old title and issuing a new book for new royalties, frequently without bothering to change so much as the names of the main characters. Poets were said to be particularly culpable in this direction. The author of the exposé, by the way, said he had been trying for years to get it published.

The assembly-line techniques of the composers, on the other hand, have become so efficient that some composers find no difficulty in producing extended works with which they personally had almost nothing to do. *Gazeta* cited one instance of a composer, pressed by a movie studio for a score, who got on the telephone in Leningrad and whistled a few bars to his minions in Moscow, and they developed the entire score from there, complete with orchestration.

Because so many composers of popular songs, film scores, and other types of light music use the same journeyman musicians to do their work for them, their compositions tend to sound all alike, and the public has become increasingly aware of this peculiarity. The paper suggested that the composers resort to this tactic because they do not know their business and suffer from "indestructible laziness", and some of them go around justifying themselves with stories of the "lazy Rossini".

Leaving the more or less mechanical completion of details to apprentices or others is not, to be sure, a novel practice in the arts. But the Soviet composers seem to have carried the idea so much further that they lend little more than their signatures to the works credited to them.

I suspect they have at last be-

come disillusioned and defeated by the conformism and create-to-order philosophy that continue to bedevil Soviet thinking in the arts. The strong ones no doubt will keep on trying to maintain their integrity, but the weak inevitably will take the line of least resistance and be content to pick up the fat checks assured those workers in the arts who do not ask too many questions.

## Rich Prose Department

One of my imps on the West Coast has sent me the following bit of Rich Prose, which was published in the program when the Contemporary Dancers in San Francisco gave the premiere of a three-act work based on Dostoevsky's "Crime and Punishment". It is headed "Poetry for Dancing".

"In dance one tries to construct poetry before the eyes of the beholder. This means lowering oneself to great depths. It means taking the poetic state by surprise. Of course, nothing is more difficult than to approach poetry. Poetry is like wild animals... like the theatre itself. The art of the theatre is accused of being faked. How could it be otherwise? The theatre forces the artist to become the poet, to give the illusion of what he has seen and heard and felt; by the grace of nightmares, the artist can make our world greater than our words.

"I am willing to wager that 'Crime and Punishment' has no sermon for those who await the message. A somnambulist mechanism is substituted for thought. You open up; the darkness ceases to be darkness. And we can understand the logic of the illogical by ceasing to wait for the telling. In reality we must know in one sudden instance. We cannot be told.

"Therefore, 'Crime and Punishment' is not the novel of Dostoevsky

or any specific portion of it. How artless it would be to attempt the insult of meeting the great writer in his own world. No, this dance drama will be someone dreaming, someone passing quietly; as I pass the tree on Louys-de-Forêt each day and think not of the tree but of all that the tree summons up like a fountain from my depths. 'Crime and Punishment' is food for our memories. It will be real only when we are real—many years from now.

"Now, however, I must relinquish this time to a form of the artist, perhaps a bit obscure, painful perhaps, but a thousand times more true to you and me than the man outside that artistic nature which we know with eyes and intellect."

Lest my East Coast imps should feel a sense of discrimination, I enclose some even foggier Rich Prose from a brochure issued in advance of a New York recital. It is headed (appropriately) "New Directions in Movement, Music, Design for Theatre Dance, and Dance Titles". Here is a fragment that will convey the flavor if not the message:

"Composition method in the movement structure is composition-in-silence:

in order to permit the two theatres of movement and music to exist independently, not only as total entities side by side, but in the pure instant-by-instant, immediately-apprehended sense of time dimension;

to permit fullest and most unpremeditated investigation into movement rhythm;

to permit discovery of what is in the total nature of movement material—on all levels of the body—ranging from the little finger, eyelid, big toe, to collar bone and knee cap, to the powerful, the expressive muscles of thigh socket.

"The movement structure itself is structure of bracketing:

constantly different elements are bracketed out of totality (a few at any given time) for contemplation in the evolving time journey until the total time segment includes a very wide scale of material and makes of the whole a possible experience of totality;

structure where relationship is expressed by equilibrium of paradox; where sound and movement, after establishing instant-by-instant, mutual awareness, at given moments destroy this immediately-perceived-time-sense by marvelously ignoring each other;

structure specifically using the extreme simplicity of two people, in order to witness the subtle nature of movement itself, emphasizing the kinesthetic approach (where actually one body is almost enough to comprehend), rather than approaches resulting primarily in spectacle;

the two people in HERE AND NOW WITH WATCHERS are the beautiful complementary polarity, woman, man."

## Bloopers

Apparently afflicted by sun spots, sputniks or some other heavenly disturbance, composers on New York daily newspapers have been coming up with some really fanciful bloopers in their music headlines lately. Alexandra Danilova was rechristened "Damlova" by the *New York World-Telegram* and *Sun* the other day in its announcement of her first speaking assignment in a new Broadway musical. And, if the *Herald Tribune's* headwriter is to be believed, Robert Merrill made his debut as a pianist on Dec. 5. (The appended review disagreed with this remarkable bit of news, however, and identified the new pianist as Robert Miller, who is a member of the faculty at Denison University and may or may not be also a baritone.)

An early edition of the *New York World-Telegram* and *Sun* on Nov. 26 blazoned forth the following two-column headline:

Leon Bargin Bach  
In Carnegie Hall

This masterpiece of typographical pie lends itself to many interesting interpretations. Was there an L. B. Bach of whom the historians have not been aware all these years? Is there a fellow named Leon whom somebody considers a "Bargin Bach"? Or is it just an anagrammatic way of saying that Leon Barzin is back with his National Orchestral Association in Carnegie Hall after a year's sabbatical?

*Mephisto*



"But Ivan, that's the '1812 Overture'!"

# Artists and Management

## Initial Tour Planned For TV Dance Team

Bambi Linn and Rod Alexander, probably television's best-known dance team, will make their first concert tour next season, heading a company of 15 young dancers and singers under the direction of the Coppicus and Schang division of Columbia Artists Management. To be called "From Minstrel Days to Swingtime", their program will include many favorite works from the television "spectaculars" in which they have appeared during the past five years.

Miss Linn recently received high praise for her performance in the General Motors 50th Anniversary Show and has just been signed for a



Bambi Linn and Rod Alexander

leading role in "Aladdin and His Wonderful Lamp", a CBS color "spectacular" with an original score by Cole Porter, to be presented on Feb. 21.

Rod Alexander has just returned from the West Coast, where he staged the dances for the televised musical version of "Junior Miss" as well as the Ethel Barrymore "Command Appearance" on NBC.

### With "Carousel" Productions

Miss Linn recently recreated her memorable dancing role in "Carousel" in the successful New York City Center revival; Mr. Alexander staged the dances for the Twentieth Century-Fox

motion picture version of the Rodgers and Hammerstein classic. He also did the dances for "The Best Things in Life are Free", which co-starred Gordon MacRae, Sheree North and Dan Dailey.

While their program is only being organized, Mr. Alexander has promised that it will include the highly acclaimed Ginger Rogers-Fred Astaire takeoff that they recently danced on the Ed Wynn "Command Performance", and the rooftop ballet they performed on the Steve Allen Show, which was actually performed on the roof of New York's Hudson Theatre. They will also revive many of their favorite numbers from their long association with Max Liebman's "Show of Shows".

The tour will take place in October, November and December and will extend from coast to coast.

## National Artists New Appointments

National Artists Corporation has announced two new appointments. William R. Dempsey has been appointed midwestern representative of the Lecture and Special Attractions Division of National Artists, and John J. Jones has been appointed southern and southwestern representative of the same division. Both Mr. Dempsey and Mr. Jones have had extensive experience in the theatrical field, either as managers, directors, or publicists.

## Concert Associates To Present I Musici

Concert Associates, Inc., has assumed the management of I Musici, the Italian virtuoso orchestra. The ensemble, which plays without a conductor in the manner of the Baroque era, can be heard on both Angel and Epic records. I Musici's previous tours have included Europe, South America, Canada and the United States. Their 1958-59 tour will be from coast to coast.

## CBS To Televisé Marian Anderson Tour

CBS Television's program "See It Now" will present Marian Anderson's tour of Southeast Asia on Dec. 30, 10-

11 p.m., EST. Miss Anderson's tour was arranged by ANTA for the State Department. Cameras followed her on her tour through Korea, the Philippines, Vietnam, Burma, Thailand, Malaya, and India.



Eileen Farrell

## Judson, O'Neill, Judd To Manage Farrell

Eileen Farrell, formerly under the personal direction of the late Horace Parmelee, of Columbia Artists Management, is now being managed by the Judson, O'Neill and Judd division of that organization.

The well-known American soprano made her European debut this fall, in Berlin, and her first appearances with the Chicago Lyric Opera, in addition to her United States concert engagements. These have or will include appearances with the Boston Symphony, singing Wagner arias; the Detroit Symphony, singing Strauss's Four Last Songs and Wagner; the Little Orchestra Society, singing the title role of "Ariadne auf Naxos" in Carnegie Hall; and the American Opera Society, singing in Rossini's "Otello".

The Boston performances were recorded by RCA Victor, and she has also made in London recently two albums for Angel Records, one of them with orchestra conducted by Thomas Schippers.



Archer and Gile

## Archer and Gile Sign With Weinhold

Frances Archer and Beverly Gile, folksingers, are now under the personal direction of Kurt Weinhold of Columbia Artists Management. They were formerly under the direction of the late Horace Parmelee. The two

artists have already completed a 20-engagement tour across the country. Following a Town Hall recital in New York on Dec. 8, they will fill another 70 dates into May. Their third recording, called "A Community Concert with Archer and Gile", has just been released by Disneyland Records.

## Spivakovskys To Make Joint Recital Tour

A noteworthy event of the 1958-59 season will be the first American appearances on tour of Tossy and Jascha Spivakovsky in joint recital. Tossy Spivakovsky has invited his brother Jascha, a concert pianist famous in Australia and Europe, to join him in a limited tour of the United States



J. Ahrens

### Jascha and Tossy Spivakovsky

and Canada in the spring of 1959. It will mark the first time that the brothers will have appeared together professionally in 25 years, during which each has risen to prominence in his own career.

Jascha Spivakovsky, Russian-born, schooled in Germany, and now a resident of Australia, has made many successful tours of Europe, playing under such conductors as Nikisch, Richard Strauss, Furtwängler, Sir Malcolm Sargent, and Hans Knappertsbusch. In the 1930s he co-founded and toured with the Spivakovsky-Kurtz Trio, which broke up because of the war.

In 1948, the pianist made his New York debut, at Town Hall, followed in 1952 by his debut on the West Coast. In recent years, he has been associated with the Australian Broadcasting Commission, and has continued to be a leading figure on the concert scene of the Antipodes. He is now on a concert tour of England and Europe.

The new concert duo will be managed by the Coppicus and Schang division of Columbia Artists Management.

## Tebaldi Released From Opera Contract

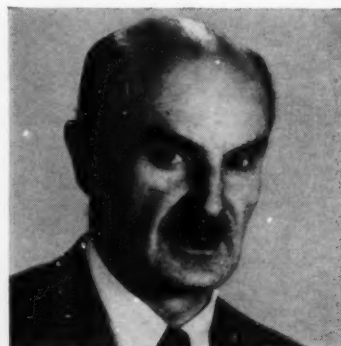
Owing to the death of her mother on Nov. 30, Renata Tebaldi has been released from her contract with the Metropolitan Opera Association for the 1957-58 season. She was scheduled to fly back to Italy with the body of her mother, which is being buried in Pesaro, their home town. The soprano will return to the Metropolitan for an extended period in the 1958-59 season and will also be available to the company during the 1959-60 season.

## Hugh Ross To Conduct National Chorus

Hugh Ross, conductor of the Schola Cantorum of New York, has been named musical director of the National Chorus of America. Mr. Ross succeeds Edwin McArthur as artistic head of the chorus.

Rene Wiegert, until now assistant conductor of the National Chorus, has been appointed associate conductor of the chorus.

The chorus, which is scheduled to make its debut in Carnegie Hall in early March, has engaged Ralph Alswang, lighting and scenic designer, to stage forthcoming performances of the chorus. He will present the choral works so that the musical intentions of the program are expressed in visual as well as auditory terms.



Hugh Ross





Andre Cluytens

## Andre Cluytens Signed By Ronald Wilford

Ronald A. Wilford has announced that Andre Cluytens, regular conductor of the Bayreuth Festival and the Paris Conservatoire Orchestra and one of the guest conductors with the New York Philharmonic this year, has been signed for exclusive management. Mr. Cluytens will be available in the United States during January and February, 1959.

## Danish Orchestra Schedules Return

The Danish National Orchestra will tour the United States during the fall of 1958, under the auspices of Columbia Artists Management, Inc. Between Oct. 6 and Nov. 20, the orchestra plans to play 38 concerts in the East and Midwest. Thomas Jensen and John Frandsen will be the conductors.

This will be the second tour of the United States for the ensemble. During 1952, it gave concerts in the East and South, attended by a total of 150,000 persons. The return visit is being made in response to numerous requests for re-engagements.

Mr. Jensen, together with the late Erik Tuxen, conducted the tour in 1952. Mr. Frandsen is regularly conductor at the Royal Theatre in Copenhagen.



Guenther Theuring

## Vienna Academy Chorus To Make Fifth Tour

The Vienna Academy Chorus will make its fifth transcontinental tour this coming season. Conducted by Guenther Theuring, this group of 24 male and female singers has toured throughout the European continent and South America, as well as the United States and Canada. They have recorded for three labels—Vox, Westminster, and Selmer.

The programs of these young artists are divided into three parts—works from the great choral literature, sung in concert dress; Viennese

music, sung in colorful Viennese attire; and Austrian folk music, sung in Tyrolean costume. The ensemble is under the direction of Andre Mertens, vice-president of Columbia Artists Management.

## Simionato Joins Mertens Roster

Giulietta Simionato has signed a management contract with Andre Mertens of Columbia Artists Management and will be available in the fall of 1958-59 for appearances.

The distinguished Italian mezzo-soprano has been heard in this country with the San Francisco Opera, the Chicago Lyric Opera, and the new Dallas opera company. She made her New York debut this fall, in a highly acclaimed concert performance of "Anna Bolena" with the American Opera Society, a performance that had to be repeated in Carnegie Hall. She can be heard on numerous opera recordings under many well-known labels.



Foto A. Villani and Figlio

Giulietta Simionato

## Second Visit For Stuttgart Group

The Stuttgart Chamber Orchestra will return to the United States for a second tour of this country during the 1958-59 season. Karl Muenchinger, who founded the ensemble in 1945, continues as its musical director and conductor. Consisting of four first violins, four second violins, three violas, three cellos, and one bass viol, the orchestra boasts a varied repertoire, from early Baroque music to that of Mozart and other Viennese classical masters. It has recorded frequently for the London *ffrr* label.

The concert tour will be under the personal direction of Andre Mertens, vice-president of Columbia Artists Management.



Jean Schneider

Karl Muenchinger

## Metropolitan To Give Wozzeck and Macbeth

Verdi's "Macbeth" and Alban Berg's "Wozzeck", both never before

performed by the Metropolitan Opera, will be added to its repertoire in the 1958-59 season.

The Metropolitan Opera has also announced that both Dimitri Mitropoulos and Karl Boehm will return to the opera house for extensive activities in the 1958-59 season. Among other assignments Mr. Mitropoulos will conduct "Macbeth" and Mr. Boehm will conduct "Wozzeck", which will be sung in English.

## Lincoln Square Project Approved

The New York City Board of Estimate voted approval of the Lincoln Square housing and cultural center project on Nov. 1. The eight-man board held up action on two facets of the project, but its vote approved the bulk of the plan, which will include new homes for the New York Philharmonic, the Metropolitan Opera, and the Juilliard School of Music.

## Coppicus and Schang Add Elias to List

Rosalind Elias, young American mezzo-soprano of the Metropolitan Opera, has signed a management contract with Columbia Artists Management and will be under the direction of Coppicus and Schang division.

Miss Elias, who sang in the Metropolitan's opening-night production of "Eugen Onegin" this year, also has one of the principal roles in "Vanessa", the new three-act opera by Samuel Barber, which will have its premiere at the Metropolitan on Jan. 16.

Summer festival appearances and a recital tour next season are already projected for Miss Elias.



Rosalind Elias

## Choral Union Lists Festival Plans

Ann Arbor, Mich.—The University of Michigan's 65th annual May Festival will be held May 1-4. The Choral Union will perform in the festival with the Philadelphia Orchestra. Thor Johnson will conduct the orchestra for two concerts, and Eugene Ormandy will conduct the other four of the six scheduled programs.

The Friday night Choral Union program will be a concert version of Saint-Saëns' opera "Samson and Delilah", to be sung in English. Claramae Turner will appear as Delilah, and Brian Sullivan will make his Ann Arbor debut, as Samson. Martial Singher will sing the role of the High Priest, and Yi-Kwei Sze those of Abimelech and the Old Hebrew.

At the Sunday afternoon concert, the Choral Union will be heard in three contrasting choral works for the first half of the concert: Gabrielli's "In Excelsis", Ernest Bloch's "Sacred

Service", and Vittorio Giannini's "Canticle of the Martyrs". Mr. Singher will be the baritone soloist in the "Canticle" and will also perform the role of the Cantor in the Bloch score.

Soloists for the other four concerts, and the complete programs will be announced after Jan. 1.



Maurice Seymour

Alicia Alonso and  
Igor Youskevitch

## Alonso, Youskevitch Form Own Company

Fulfilling an ambition of years' standing, to have their own ballet company, Alicia Alonso and Igor Youskevitch have announced the formation of their "Ballet Romantique", which will be introduced to the concert field in the winter of 1959, under the management of Columbia Artists Management, Coppicus and Schang division.

Miss Alonso and Mr. Youskevitch are widely known for their appearances as leading dancers with ballet companies and as soloists with orchestras throughout the world. In their new company, which will tour with orchestra, they will appear in standard classical works and in new works choreographed by themselves and by commissioned choreographers. Dancers of soloist rank will make up the supporting company.

## New York Engagement For Israeli Troupe

Inbal, Dance Theatre of Israel, will launch its first American tour with a three-week engagement at the Martin Beck Theatre in New York beginning Jan. 6. The troupe of Yemenite dancers is being presented in this country by S. Hurok, under the auspices of the America-Israel Cultural Foundation. The company recently completed a successful London engagement.

## National Music League To Audition Artists

The National Music League, non-profit concert management, will hold auditions for singers and violinists in January. Applicants must be under 30 years of age (credit is given for service years in the Armed Forces), United States citizens, and have had no previous commercial management. Artists selected will be given management contracts. Applications must be filed by Jan. 8 at the league offices, 130 West 56th Street, New York 19, N. Y.

# Personalities

**Joseph Szigeti's** current tour opened on Nov. 14 with a concert at Montreal University. During the next months the violinist will appear on ten other campuses—the universities of Minnesota, Indiana, Kansas, Redlands, Miami, Princeton, and Purdue, and at



**Benno Rabinof (right)** and **Jesus Duron**, chief of the department of music of the National Institute of Fine Arts in Mexico City, rest on the Pyramid to the Sun, during a fall tour

Vassar, Williams (Mass.), and Mary Washington (Va.) colleges. Between May and November he will tour in Europe.

**Tito Gobbi**, his wife, and daughter sailed for Naples from New York City on Dec. 4.

**Bruno Walter** will conduct the New York Philharmonic in a pension-fund benefit concert on Feb. 26. **Dimitri Mitropoulos** and **Danny Kaye** will conduct the orchestra in another benefit pension-fund concert on Jan. 8. Mr. Kaye has appeared in a similar capacity with other orchestras, including those of Boston, Philadelphia, and Los Angeles.

**Anita Salta** will make her debut in the title role of "Aida", on Dec. 16 in the George Washington Hotel Auditorium, Jacksonville, Fla. The opera will be conducted by Clarence Nice.

**Alexandra Danilova** will appear in "Oh Captain!", a Broadway musical based on "The Captain's Paradise".

**Jean Madeira** during December and January is scheduled to sing over television, in opera and recital, and with orchestra. On Dec. 8 she appears on "The Ed Sullivan Show", and on Dec. 12 will appear as Carmen with the Metropolitan Opera. Her other engagements will take her to Indiana, Massachusetts, Texas, Oklahoma, Kansas, Wisconsin, and Florida.

**Walter Cassel** will appear at the Barcelona opera on Dec. 28, Jan. 2 and 4 in a double-opera bill consisting of Strauss's "Salome", and Respighi's "Mary in Egypt", singing three roles in the two works—Jokanaan in "Salome" and the Wanderer and the Abbe in the Respighi opera. He returns to the Metropolitan Opera in January and will be heard as Scarpia and Kurvenal.

**Rivka Mandelkern** gave her first violin recital in Buffalo in five years on Oct. 15. One of the major works

she played was the Copland Violin Sonata.

**Ernest Friedlander** will give the American premiere of Ildebrando Pizzetti's Cello Concerto with the Oklahoma City Symphony, under Guy



**Eugene Istomin (left)** chats with **Dag Hammarskjöld**, secretary-general of the United Nations, after the pianist played recently at the United Nations General Staff Day celebrations

Fraser Harrison, on Jan. 19. The work will be broadcast two weeks later by the Mutual Network.

**Lawrence Winters** added the role of Nabucco to his repertory, when he sang in the Verdi opera at the Berlin Opera. The baritone is spending his entire season in Europe this year, but returns to the United States next season for concert engagements.

**Hilde Gueden** was scheduled to sing "Two Hearts in Three-Quarter Time" on the Woolworth Hour on Nov. 24 in honor of the composer, Robert Stolz. Mr. Stolz gave Miss Gueden, when she was 16, her first chance to sing in the theatre, when he offered her the lead in his operetta "Goodbye, Goodbye."

**Elaine Malbin** will sing Mimi in "La Bohème" for the first time, with the Philadelphia Grand Opera Company on Jan. 22.

**Edouard Nies-Berger** and his wife became the parents of a son, Albert Charles, on Aug. 23. Albert Schweitzer has offered to be the godfather.

**Ruth O'Neill**, vice-president and treasurer of Columbia Artists, was honored with a reception and tea by the Violin, Viola, and Violoncello Teachers Guild on Nov. 17 at the Kosciuszko Foundation in New York City.

**Marian Anderson**, currently touring the Far East, sang Spirituals on Nov. 21 at Mohandas K. Gandhi's memorial before 10,000 persons.

**Risë Stevens** was scheduled to be a guest on the NBC program "Youth Wants to Know" on Nov. 24.

**Italo and Florence Tajo** became the parents of a daughter in Los Angeles on Oct. 16.

**Theodor Uppman** was scheduled to sing on "The Telephone Hour" on Dec. 9.

**Carlisle Floyd** married Margery Kay Reeder on Nov. 28 in Florence, S. C.

**Eleanor Steber** will create the title role in Samuel Barber's "Vanessa" in its world premiere on Jan. 15, at the Metropolitan Opera. Sena Jurinac, who because of sudden illness was obliged to cancel this year's appearances at the Metropolitan, was originally scheduled for the role. Miss Steber is learning the difficult part in six weeks, in spite of her other heavy concert and Metropolitan commitments, the latter including Donna Anna in "Don Giovanni" and her first "Tosca" at the Metropolitan, on Dec. 30. A few weeks ago, Miss Steber accepted Mr. Bing's invitation to assume the role of Marie in Berg's "Wozzeck", when it is given by the Metropolitan next season.

**Richard Tucker** will ring in the New Year by flying to London on

Dec. 31, where he will make his debut at Covent Garden. The tenor will be heard in "Tosca" on Jan. 3, 7, 11, and 14. From London, Mr. Tucker will fly to Vienna, where he will make his first appearance at the Vienna Opera House, in "La Bohème" and "Tosca". From Vienna, Mr. Tucker will go back to London for appearances on the BBC before returning to New York.

**The Vienna Choir Boys** arrived on Dec. 7 in New York City to begin a 16-week tour of 66 cities in the United States and in Canada. Two special Christmas-week concerts will be given by the boys at Town Hall, on Dec. 27 and Dec. 28.

**Cornell MacNeil** will make his debut in Philadelphia singing with the Philadelphia Grand Opera Company the title role in Verdi's "Rigoletto". Also the cast will include **Eva Likova**, as Gilda; **Eugene Conley**, as the Duke.



Gustav Schikola

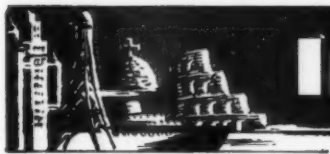
**Andre Mertens**, vice-president of Columbia Artists, and **Tyrone Power** meet in Vienna to discuss the forthcoming tour of "Vienna on Parade." From the left: **Hedy Fessler**, Viennese film and operetta star, soloist on the tour; **Mr. Power**; **Capt. Julius Herrmann**, conductor of the **Deutschmeister Band**; and **Mr. Mertens**



Curtis Stedman

**Frank Glazer** entertains some sixth- and eighth-grade children at the University of Wisconsin-Milwaukee campus elementary school during a recent visit. Next summer the pianist returns to the university as artist-in-residence and to join the New York Woodwind Quintet and the Fine Arts String Quartet for the six-week university series titled **Summer Evenings of Music**





# International Report

## Wieland Wagner Produces Rienzi in Stuttgart

Stuttgart, Germany.—The Württemberg State Opera in Stuttgart recently produced Richard Wagner's opera "Rienzi" in the *mise-en-scène* of Wieland Wagner.

The obscure works of great composers often exert a strange sort of fascination on the musically curious—at least until they have been heard. We always wanted to hear "Rienzi", the earliest of Wagner's "recognized" operas ("Die Feen" and "Das Liebesverbot", even earlier, can be disregarded). Now that we have heard it, or at least a goodly part of it, the fascination has vanished, along with any desire to re-hear the piece. Although the actual hearing was something less than pure pleasure at the time, it was highly instructive in several ways. First of all, it is an interesting historical document, reflecting the state of the "heroic" opera around 1840—just before its demise. It reflects a manner and an esthetic point of view that the 26-year-old Wagner took over from such illustrious predecessors as Cherubini, Spontini, Auber, Meyerbeer and others. Von Bülow's *bon mot* to the effect that "Rienzi" was "Meyerbeer's best opera" is not without justification, even though it is inaccurate on two points: much of Meyerbeer is better than "Rienzi", and Wagner is equally indebted to the other composers just mentioned.

### Gauge of Wagner's Genius

If "Rienzi" shows the young Wagner as a first-rate eclectic, however, it is equally useful in measuring the enormous distance he traveled to reach "Tristan" and "Parsifal", and its very weaknesses are in a sense a gauge of Wagner's genius. When listening to the banalities of "Rienzi" it is hard to realize that this is the same composer who was to develop a language peculiarly his own. There are, to be sure, occasional moments when one sits up and takes notice in "Rienzi", but they are few and far between. On the whole, the work is empty (to our way of thinking, it must be added in all fairness), and the musical procedures are primitive to a degree. The best music is obtained in the overture (which draws on later scenes), and even it is not world-shaking. In the version given in Stuttgart, about three hours of the six-hour monster were heard, assuming that the best passages had been selected in working the cuts, one shudders to think what the deleted portions must be like.

### Cutting Is Essential

The "Stuttgart" version represents the combined revision of Wieland Wagner and Maximilian Kojetinsky, although the latter was given credit in the program for the *Bearbeitung*. There can be no reasonable doubt that some sort of cutting is essential, if the work is to be produced today, but the cutter finds himself on the horns of a considerable dilemma. For the story—particularly the love story, which even in the uncut version is

sketchy and unconvincing—becomes practically devoid of continuity and tension. The action is reduced to a series of scenes—connected, to be sure, but not growing out of one another—that leaves the audience unmoved. (The music, too, grandiloquent and impersonal, fails on the whole to touch the emotions.)

In the Stuttgart version, the opera has nine scenes, depicting various stages in the rise and fall of Rienzi, "the Last of the Tribunes". Briefly the story concerns the valiant effort of Rienzi to free 14-century Rome from the corrupt tyranny of the Orsini and Colonna families and to establish a humane, Christian order. When his patriotism turns to domineering pride, he is destroyed by the people he had intended to help.

A certain parallel can be seen here between the medieval Rienzi and the modern Mussolini, and one had the impression that Wieland Wagner in his staging, was trying to make this point. He has the body of Rienzi mutilated, for instance, much as Mussolini's was. What Wieland Wagner expected to gain by such a modernization is not clear, for it does nothing to make the opera more convincing.

### Inconsistency in Staging

In Wieland Wagner's staging of his grandfather's work there was a certain inconsistency between scenery and costumes on the one side and his direction on the other. Except for a disturbing uniformity in the costuming of the choruses, the décor was comparatively realistic: walls and arches, statues, spears, helmets, armor, banners and the like. But the movements and groupings onstage were thoroughly stylized and unrealistic, much as in a scenic oratorio à la "Oedipus Rex". One of the most disturbing bit of stage business was in the final scene, where the dead Rienzi was subjected to a most systematic and regimented stabbing. Successive rows of citizens ran forward in perfect "kick-off" formation to converge on Rienzi's body, and, in perfect unison, plunge their daggers into it. One was reminded of the equally unfortunate riot scene of the 1956 Bayreuth "Meistersinger", in which the citizens also behaved like clockwork.

Even more incongruous was a small pantomime of "Roman youths of the best families", which were converted into picture-postcard angels (with wings!) arrayed in shining white and gold—a really shocking display of *kitsch*. The staging was, in short, highly uneven in quality and inspiration and something of a jumble. Some scenes were quite convincing, especially the simplest of all, in which Rienzi is seen alone on the nearly dark stage, praying. Above



Wolfgang Windgassen in the title role of Wagner's "Rienzi," revived in Stuttgart

him is a huge icon-like Byzantine crucifix; this is the entire stage set.

Presumably the Stuttgart performance was a "trial balloon" for Bayreuth. Wieland Wagner may well decide not to risk it at the Festival. Or, if he does stage it there, he will doubtless do it differently and, it is hoped, more consistently.

### Excellent Singers

The Württemberg State Opera rose to the difficult task of performing "Rienzi". The score calls for an inordinate number of singers to take the major and minor roles; even the minor ones were well filled, so that there was no "holes" in the cast. Wolfgang Windgassen sang the difficult part of Rienzi, while Gustav Neidlinger was cast as Colonna, Hans Günther Nöcker as Orsini, Josef Traxel as the young Colonna, and Paula Brivkaine as Irene, Rienzi's sister, whose part was cut to very nearly nothing. The ensemble was excellent under the baton of Lovro von Matačić. Special honors go to the chorus, trained superbly by Heinz Mende.

—Everett Helm

## Stratford Festival To Open in June

Stratford, Ont.—The 1958 season of the Stratford Festival will open on June 23 and continue through Sept. 13.

The three Shakespearean works scheduled for performance are "Henry IV", Part I, "Much Ado About Nothing", and "The Winter's Tale".

The music events, which will include opera, recitals, orchestral and jazz concerts, will take place July 14-Aug. 16.

## Butterfly Given in Vienna With Mitropoulos Conducting

Vienna—Whereas the Vienna concert season had a slow start this fall (partly owing to the occupancy of the Konzerthausgebäude by the Atomic Conference), the Staatsoper has already offered several interesting performances. The new production of Puccini's "Madama Butterfly", conducted by Dimitri Mitropoulos, was musically distinguished and proved very popular.

Mr. Mitropoulos made us feel that there is much more in this music than we had suspected. Sena Jurinac (as Cio-Cio-San) did more than sing a star role; she portrayed in song the deeply moving fate of a woman in love. Instead of being a mere "tear-jerker", this "Butterfly" was a searching dramatic experience. Miss Jurinac dominated the cast, which included Giuseppe Zampieri, (Pinkerton), Hilde Rössel-Majdan, Rolando Panerai, and Renato Ercolani. The expert and sensitive stage director was Josef Gielen, and the sets were designed by the Japanese artist Tsuguhara Foujita.

Among notable visitors was the La Scala ensemble, which performed Verdi's "Falstaff" under Herbert Von Karajan (which we had heard at this

year's Salzburg Festival). Inge Borkh was heard in "Fidelio".

The second new production was "The Tales of Hoffmann", in the much-discussed staging by Adolf Rott, which was conducted by Antonino Votto in a manner that met with almost universal condemnation. For this performance a "new arrangement" of the text had been made by Otto Maag and Hans Haug. In this version, the Antonia act precedes the Giulietta act. This procedure (which went back to the first version of the score) we could accept, but less palatable were the introduction of a new prologue and the moralistic "strengthening" of the epilogue, as well as the addition of newly composed recitatives. Many people asserted that the direction failed to capture the Romantic atmosphere of the opera, but there was much disagreement on this point.

In view of the gripe epidemic, a double cast had been rehearsed for this production. Anton Dermota had a great success in the role of Hoffmann, whereas Ivo Zidek might better be said to have offered great promise in it. Christa Ludwig was ideally cast as Niklausse. Dagmar Hermann did

## International Report

not show up so well in this role. Mimi Coertse, a young soprano from South Africa, sang the role of Olympia at both premieres. She was more than an agile coloratura soprano; she was a distinguished artist.

The role of Antonia was sung and acted admirably at both performances, at one by Teresa Stich-Randall and at the other by Wilma Lipp. It was interesting to see how differently these strong personalities conceived the character—one as a girl somewhat cool, with nobility—the other as a girl with a childlike intensity of feeling. Neither Ira Malaniuk nor Gerda Scheyer were entirely satisfying as Giulietta. Peter Klein, on the other hand, was superb in his four, dramatically so difficult character parts. Paul Schoeffler and the grandiose young Walter Berry were both distinguished in the demonic role of Dr. Miracle. In other roles were Elisabeth Höngen, Hilde Rössel-Majdan, Erich Kunz, Laszlo Szemere, Frederick Guthrie, and Alfred Jerger. The saddest thing about the production was the musical helplessness of Mr. Votto. Why anyone so out of sympathy with Offenbach's music should attempt to conduct it remains a mystery.

### Mimi Coertse as Martha

The Vienna Volksoper launched its season with a charming performance of Flotow's "Martha". Adolf Rott was stage director, and created an enchanting atmosphere with all of the lightness that is so needed in works of this genre. Mimi Coertse revealed her great talent in the title role. Both dramatically and vocally she left nothing to be desired, and it was delightful to hear "The Last Rose of Summer" sung as a simple folk tune and not as an operatic aria. Ira Malaniuk was also a winning Nancy, and her dark voice sounded sumptuous. Waldemar Kmennt (as Lionel) proved once again that he is the best lyric tenor of the younger generation in Vienna. Oskar Czerwenka (as Plunkett) was deliciously funny, yet human. Young Franz Bauer-Theussen was called in at the last minute to conduct in place of Franz Salmhofer, and he did so in distinguished fashion. The success was well deserved.

### Mahler, Schmidt, Einem Works

With the Vienna Philharmonic, Dimitri Mitropoulos fascinated us with his profound conception of Mahler's Sixth Symphony. Naturally, this gigantic work threw Mendelssohn's "Reformation" Symphony into the shade. Another concert was conducted by Hans Knappertsbusch, who included Franz Schmidt's "Variations on a Hussar Song" and Schubert's Seventh Symphony on his program. At a concert led by Herbert von Karajan the Piano Concerto of Gottfried von Einem had its Vienna premiere. Brilliantly performed by Gerty Herzog, this concerto gained by repeated hearing. The sparse thematic material is resourcefully varied and developed and it is strengthened by orchestral effects. The grateful piano part makes this concerto a welcome contribution to the literature.

In honor of the 100th anniversary of the founding of the Singverein of the Gesellschaft der Musikfreunde, Haydn's "Creation" was performed with Josef Krips conducting. The Singverein could not have chosen a more beautiful tribute to itself. The

superbly sung choruses were a memorable experience. Soloists were Irmgard Seefried, Julius Patzak, Gottlob Frick, and Walter Berry; they, too, sang beautifully.

The Royal Philharmonic under Sir Thomas Beecham visited Vienna in October and was welcomed in friendliest fashion. Sir Thomas was greeted with reverence and admiration, though some of us could not agree with his interpretations. Mozart simply cannot be conducted like that, today, and we also have entirely different ideas about Tchaikovsky. I approve of freedom in interpretation, but not to the extent of disturbing the symmetry and continuity of a work because of sudden intuitions on the part of the conductor.

—Dolf Lindner

## Bartok Opera At Sadler's Wells

London.—Among operas given at Sadler's Wells, the production of Bartok's "Duke Bluebeard's Castle" made a great impression. The singers were Victoria Elliott and David Ward. The admirable sets were by Malcolm Pride, and the production was by Wendy Toye. This production was part of a novel triple bill, which also included a sparkling performance of Menotti's "The Telephone", and a performance (apparently under-rehearsed) of Puccini's "Gianni Schicchi".

At the Royal Festival Hall, Otto Klemperer's Beethoven cycle came to a triumphant close with an overwhelming performance of the Ninth Symphony. The newly formed Philharmonia Choir, directed by Wilhelm Fitt, who trains the Bayreuth Chorus, made its debut, and sounded far better than any London choir has sounded in a very long time. Aase Nördmo-Loebberg, Christa Ludwig,

## San Antonio Symphony To Perform in Mexico

The Music Committee of the People-to-People Program of the United States has announced that the invitation to the San Antonio Symphony to play at Monterrey, Mexico, has been made possible by a money grant.

The USIS of Monterrey reported that there was considerable interest in bringing the San Antonio Symphony there under the auspices of the new binational center. The USIA referred the question to the Music Committee in the hope that some solution could be found to the financial problem of getting the symphony there. The money requested will be replaced by the sale of tickets, according to the plans of the center, and used in successive years to sponsor similar cultural performances at least one each year.

The question was referred to The American National Theatre and Academy, and approval was voted by ANTA on Nov. 1, allowing \$3,000 to help finance the appearance of the orchestra.

The committee has also announced that the American-Korean Foundation has made an appeal to American orchestras for any surplus music—conductor's scores, instrumental parts, miniature scores, piano scores—in

Waldemar Kmennt, and Hans Hotter were the soloists.

On the following evening, Jascha Horenstein conducted the BBC Symphony in a program that included Beethoven's "Pastoral" Symphony and Copland's Third Symphony. Mr. Horenstein has only recently become known in Great Britain, and is already admired for his sensitive musicianship and fine technique. His performance of the Beethoven symphony was lyrical and romantic, and the orchestra responded to his demands with some lovely playing. The beautiful third movement of the Copland symphony made a deep impression.

### Iain Hamilton Premiere

Two weeks earlier, on Oct. 30, the same orchestra, under its permanent conductor, Rudolf Schwartz, gave the first performance of Iain Hamilton's "The Bermudas", a symphonic poem of the sea, commissioned by the BBC. The work is in five movements and is scored for vocal obbligato, baritone solo, chorus, and orchestra. The composer has been successful in capturing the feel of his subject, which was inspired by Andrew Marvell's poem of the same name.

Visiting soloists during recent weeks included Irmgard Seefried, who delighted a huge audience in an all-Schubert program, and Lois Marshall, who sang a program of works by Purcell, Schubert, Mozart, Britten, and Falla. Miss Seefried was accompanied by Erik Werba, and Miss Marshall by Gerald Moore.

The young American pianist, Anthony di Bonaventura, who made his London debut at the Wigmore Hall last spring, appeared with great success on Nov. 16 at the Festival Hall, performing Rachmaninoff's Third Piano Concerto. Another pianist recently heard was Annie Fisher, who played Schumann's Concerto with the London Symphony under the direction of Rudolf Kempe. Mr. Kempe proved that he is just as much at home in the concert hall as in the opera house, and gave a splendid reading of Debussy's "La Mer".

—Harold Rosenthal

any condition. The Music Committee has checked on this request and they believe it is valid and merits the co-operation of orchestras having music no longer needed. The music should be sent to James Wade, director, Music for Korea, 2519 Madison Ave., Granite City, Ill.

## Cleveland Orchestra Draws Toledo Throng

Toledo.—The Peristyle of the Art Museum was the scene of several fine pre-holiday symphony concerts. George Szell and the Cleveland Orchestra attracted a large and enthusiastic audience for their return engagement. The orchestra sounded superb throughout this entire program, which included Paul Creston's Toccata (written especially for the orchestra), Strauss's "Don Juan" and Schubert's Seventh Symphony. Robert Shaw and Louis Lane also directed two matinee concerts for the children of Toledo.

The Florence Festival Orchestra opened the Peristyle Series, and our own Toledo Orchestra made a fine showing in its initial concert of the season under the baton of Joseph Hawthorne, with Jean Madeira as soloist. Musical events not taking place in the Art Museum recently included the Ballet Russe de Monte Carlo at the Paramount Theatre,

"Holiday on Ice" at the Toledo Sports Arena and a recital by the French organist Gaston Litaize in the Rosary Cathedral.

—Helen Cutler

## Concert Field To See Mata and Hari Again

Mata and Hari, celebrated comedy dancers, will return to the concert field next season after a year's sabbatical. They will be once more under the management of the Coppicus and Schang division of Columbia Artists Management, their managers for the past decade.



Mata and Hari

Eugene Mata and Ruth Hari, who came to America in the company of Trudi Schoop, have built up a national following with their television, concert and supper club appearances. They will be available for concerts after Oct. 1.

## Vito and Lora Perform in India

Madras, India.—The Madras Musical Association, in conjunction with the American National Theatre and Academy and the United States Information Service, presented a program of music for the harp and flute, with the American artists Edward Vito and Arthur Lora. Both musicians are also scheduled to appear in other cities in India.

## Springfield Symphony Enters 15th Season

Springfield, Ohio.—The Springfield Symphony, under the direction of its new conductor, Jackson Wiley, began its 15th season on Oct. 27. Soloist for the opening concert was Philippe Entremont, pianist. Joyce Flissler, violinist, will appear on Feb. 2, and James Wolfe, pianist, in the final concert, on April 20.

## Brenda Lewis Sings Tosca in Shreveport

Shreveport, La.—Brenda Lewis, soprano, appeared in the title role of "Tosca" for the first time in her career in the Shreveport Civic Opera Association's presentation of the Puccini opera on Nov. 19.

## Sedalia Symphony Begins New Season

Sedalia, Mo.—The Sedalia Symphony, Abe Rosenthal, conductor, opened its 23rd season on Oct. 14. Organized in the fall of 1935, the orchestra at the close of this current season will have played 89 concerts. Arabella Hong, pianist, was soloist in the opening program.



# Censored First Text of Blue Danube Has Timely Ring 90 Years Later

By HELEN HIRSCH

THE Vienna of 1866 was an unhappy, miserable town that seemed to have forgotten to laugh; the smashing military defeat by Prussia suffered that year, had brought unheard-of misery, famine and poverty in its wake.

In this very same year, Johann von Herbeck, director of the *Wiener Männergesangsverein* (Viennese Men's Choral Society), asked Johann Strauss, Jr., to compose a choral waltz. Strauss readily complied and, after completion, sold the waltz to his publisher, Spina, for 150 Gulden—which meant a purchasing value of about \$150. On Feb. 13, 1867, in the Diana-saal, a famous ballroom, "On the Blue Danube" was sung and played for the first time.

## Inaccurate Legend

The story told and retold in all books on Strauss that the waltz met with only modest success at its premiere is wrong. This legend stubbornly insists that only when it was played by Strauss in Paris did it meet with an enthusiastic reception—a reception repeated later in a concert in London's Covent Garden.

An old friend of our family, Victor Keldorfer, president of the *Gesellschaft der Musikfreunde*, told us that at its premiere it was well received by the audience, although, of course, not one of the listeners in the packed hall could have foretold the triumphant position this waltz would take some day in the music of the whole world.

## Waltz's Immediate Success

In the annual report for 1867-68 of the *Männergesangsverein*, the chronicler Kralik writes: "The waltz, full of lilting melodies, was acclaimed jubilantly and had to be repeated." In the weeks following its premiere, it was played in many important concerts, such as the one to raise funds for a Franz Schubert monument. Records kept in the Strauss Museum of the City of Vienna also show that the waltz, wherever played, had to be repeated at least once, sometimes twice. Fritz Lange, author of many Strauss books and collector of Straussiana, wrote on Feb. 12, 1917 (on the occasion of the 50th anniversary of the "Blue Danube") in the *Neuen Wiener Tagblatt* about a music sheet of a second violinist who, playing in the first perform-

ance, had hastily scribbled "Sincere enthusiasm. . ."

The "Blue Danube" represented the first time that Strauss had written a song to please his friends.

Right: Early edition of the "Blue Danube". Below: First edition of the Strauss brothers' "Trifolien"



The original text, composed by Police Commissioner Josef Weyl, represents a highly interesting historical and political document. On Jan. 22, 1867, Spina, Strauss's publisher, had obediently submitted the text to the Vienna Ministry of the Interior. Since the author was a Police Commissioner, it was believed to be harmless and was not read. And so it was authorized.

This text exhorts the Viennese "to be glad", but they ask skeptically why should they be glad. They are told that soon, through the invention of electricity, Vienna would be bathed in light. Again skeptical, they reply, "It is still dark!" In the wake of defeat and a crash on the Stock Exchange, inflation had set in and the song pokes fun at this state of affairs. There is none, the text challenges, who can give change for a thousand-Gulden bill; but, even with things as they are, the Viennese should not lose courage.

The most interesting portions of the text are the unmistakable political allusions about the critical world situation. Today, 90 years later, the allusions sound strangely applicable to today's crisis. The song complains bitterly "that the Russians continue making trouble, that the Poles want to be independent, that in France, in Italy, and in Germany, unrest is brewing". This section concludes:

"Kurz, beim geringsten Stoss,  
Geht der Tanz los!"

meaning that at the slightest push, war will break out.

In the fourth waltz, the song starts with a quotation that is still popular today in Vienna:

"Und wenn man täglich in  
Zeitungen guckt,  
Liest was gedruckt,  
Gall abschluckt . . ."

This complaint, in its inimitable Viennese dialect, says that every man is daily reading his paper, scanning the printed lines and feeling his anger rise,—an anger, however, that he must stifle. But, the author continues comfortingly, there is solace and diversion in waltzing and singing, which, in times of stress, give joy.

The fifth and last waltz is a jubilant apotheosis of the gay song, which encourages those who are depressed and tired of fighting to "sing and you will be comforted!"

## Second Text in 1890

Some 23 years later, the text was suddenly withdrawn and replaced by Franz von Gernerth's poetic description of the majestic, slowly rolling stream, "Donau so blau. . ." Again it was the Men's Choral Society that performed it in 1890. There was a gala performance in 1894, on the occasion of Strauss's 50th year as a conductor (1844-1894), when he was given a big silver medal struck by the renowned medalist Scharff for this special occasion.

In Paris, the waltz was received jubilantly. Adele Strauss, Johann's widow, possessed a Paris edition, "Le Beau Danube Bleu", described as a "célèbre valse", song for solo

voice, written by the famous French poet Jules Barbier.

From France, the waltz went to England and was thunderously applauded. Spina was so swamped with orders for the music that he had to have 100 copper plates made to print the first million copies.

## Major Composers' Praises

In the "Blue Danube" Johann Strauss created a waltz that has remained a work of unequalled popularity. And not only to the public. Composers such as Bruckner and Brahms, whose hearts and ears during all their lives had been highly receptive to the rhythms of the "Pied Piper of Vienna"; Goldmark and Mahler, who had opened the doors of Vienna State Opera to Strauss—all of them unanimously proclaimed the "Blue Danube" as one of the most eloquent, one of the most colorful expressions of the Viennese spirit, and praising it as "the waltz of waltzes". When Adele Strauss asked Brahms to autograph her fan, he unhesitatingly scribbled the first bars of the waltz and, before signing his name, added: "Unfortunately, I have not written that. . ."

In Boston and New York, a giant chorus of 20,000 singers and 1,000 musicians, under the direction of a bewildered Strauss, played the "Blue Danube" to jubilant applause. All the books published on the composer give a more or less vivid description of these triumphs, so I will mention here only some rare Straussiana in my possession: two editions of Strauss music published after he had left the country.

The smaller one, cloth bound, was issued by White, Smith Music Publishing Company, of Boston, New York and Chicago, with an excellent picture of the bearded Strauss on the cover. It includes 22 of the most famous waltzes and polkas and one march ("Cirquasian"). Beneath the table of contents it boasts: "Over 100,000 copies sold", followed by "N.B. This book contains all the popular dance music by Johann Strauss of

Helen Hirsch, Vienna-born free-lance writer, has the largest collection in the United States of first editions and mementoes relating to the Strauss family and to some of their Viennese contemporaries and successors.

Boston Jubilee Fame. These pieces can be had separately with likeness of the composer."

It is unnecessary to state that the "Blue Danube" figures prominently. Strange enough is the composition following "Singer's Joy" ("Saengerlust Polka"), a waltz called "Sounds from Boston", which is not listed in the classic (and very rare) Flamme catalogue of the complete works of Johann Strauss, Sr., and his three sons.

The other American collection, also cloth bound, had a likeness of Strauss, with his signature, inside. It was published by Oliver Ditson and Company, in Boston in 1872, and, as the remarks under the table of contents state, it contains music by the Strausses and others. A puzzling inclusion is the "Manhattan Waltzes", which have no opus number and are not listed in Flamme. Some of the works in the album are attributed only to "Strauss", without any other identification. And there is a "Sultan's Waltz", written by I. Strauss in Paris.\*

Another rare and unlisted composition attributed to Johann Strauss is the "New York Herald Waltz", published in that paper on Oct. 14, 1894.

#### "Gartenlaube Waltz"

A curiosity is the "Gartenlaube Waltz", Op. 461, which is dedicated to the "Readers of the *Gartenlaube*", a famous German magazine for women, comparable to today's *McCall's*. Not listed in the Flamme catalogue, the waltz was printed in a limited edition as an insert for readers of the magazine; it bears the imprint of publisher Gustave Lewy, Johann's friend when they studied together at the Vienna Polytechnicum. It is a waltz definitely worth reviving.

Two years before the composition of the "Blue Danube", the three Strauss brothers, Johann, Jr., Josef, and Eduard, decided to write a dance composition together entitled "Trifolien". It was dedicated to the "Committee of Artists, Hesperus" and was played for the first time on Feb. 13, 1865, exactly two years before the premiere of the "Blue Danube", at a ball in the Dianasaal. The introduction was written by all three brothers together. Each of the following three waltzes, however, solemnly bears a full signature: Waltz I by Johann, Waltz II by Josef, and Waltz III by Eduard, the Gay. Out of the old, yellowing pages one may evoke the sly smile of the three brothers when they decided to add their names to show their enthusiastic friends in Vienna "who wrote what".

It was harmless, happy carnival joke, which the Viennese adored and which was talked about for weeks. Spina's busy press could not print enough copies of this charming "musical joke", and

\*Isaac Strauss was a French composer who was born in 1806 in Strasbourg and died in 1888 in Paris. No relation to the Vienna Strausses, he wrote a "Mourning Waltz" upon the death of Johann Strauss, Sr.

the royalties that each of the brothers received greatly surpassed those of many single-authored major waltzes.

Despite this, the Strausses repeated this jest only once again, in the "Schützen-Quadrille" ("Marksmen's Quadrille"), which was performed for the first time three years later, on July 28, 1868, in

## Farrell Soloist in Boston; Burgin Conducts Stravinsky

Boston—An afternoon or evening of Debussy and Wagner combined might seem indigestible, so antithetical in their views and methods were the two composers. But their music, nonetheless, can stand close together on a program, to the general advantage and pleasure. This Charles Munch proved at the Boston Symphony concerts of Nov. 22 and 23 when he presented, from Wagner, the "Tristan and Isolde" Prelude and Love-Death, and the Immolation Scene from "Dusk of the Gods", with Eileen Farrell as soprano soloist and from Debussy, "Gigues", "Rondes de Printemps" and "Iberia".

Miss Farrell, who had been a soloist with this orchestra but once before—a 1954 performance of Beethoven's Ninth Symphony—has the voice for Wagner. Indeed, she sang the Immolation Scene quite beautifully. But the "Tristan" excerpt did not fare so well, due in part, I think, to the unfortunate fact that she began the Love-Death a half-measure too soon, after the first, rather than the second, of the two low unison Gs which end the Prelude. This, I believe, must have thrown her off. Just one of those things which will happen to the best artists every now and again! The audience received Miss Farrell with hearty enthusiasm in a burst of applause and cheers after each of her performances.

#### Interpretation of Debussy

Mr. Munch's genius with Debussy was magnificently exemplified in all three scores, and the Boston Symphony never played with greater beauty and exactitude.

These concerts came the week after Mr. Munch and the orchestra had presented in New York all the works of the Boston concerts of Nov. 8 and 9: Haydn's "The Clock" Symphony, the "Canticum Sacrum" of Stravinsky, and the D minor Piano Concerto of Brahms, with the gifted Gary Graffman as soloist.

Richard Burgin, concertmaster and associate conductor of the Boston Symphony, is also head of the string department and conductor of the student orchestra at the New England Conservatory. He has done wonders in these capacities, and some evidence of it was reflected in the first of two Stravinsky concerts to be given in honor of the composer's 75th birthday.

At the first, in Jordan Hall on Nov. 6, Mr. Burgin conducted the Conservatory Orchestra, or rather portions of it, variously, in the "Apollon Musagète"; the Piano Concerto, with David Barnett of the faculty as soloist; and, with the student chorus, the "Symphony of Psalms". These were notably able and conspicuously musical performances, and if the casual dryness that Stravinsky seems to like was less evident than good tone and a fine expressive quality, that was all to the good for my taste.

the Vienna Volksgarten. It was dedicated to the marksmen, and the charming gift or souvenir distributed to the ladies at the ball was a small movable target and two tiny pistols. The quadrille, though a brilliant triumph, could not measure up in popularity to "Trifolien", largely because the latter was a waltz.

At least I never enjoyed the "Symphony of Psalms" so much. Mr. Barnett contributed a dexterous account of the solo part in the difficult, involved and fiercely rhythmic Piano Concerto. A word of much-deserved praise goes, as well, to Lorna Cooke de Varon, who had prepared the chorus excellently.

The Budapest String Quartet, always exceedingly popular in Boston, made the first of two local appearances at Jordan Hall on Nov. 17. Though somewhat off from their usual silken standard in Haydn's "Quintet" Quartet (D major, Op. 76, No. 2), the Second

Quartet of Bartok, and Beethoven's G major, No. 2 of Op. 18, fared superbly. This concert was in the Boston University Celebrity Series, and it was so well attended that numerous extra seats had to be placed upon the stage.

That same afternoon, Berj Zamkochian, a Boston organist of advancing prowess and repute, gave at Symphony Hall a concert which the flu had postponed from an earlier date. Bach, Brahms, Reubke, and others of the organ literature were represented on the program. A small orchestra of Boston Symphony players assisted in Marcel Dupré's displayful and exciting "Pièce Héroïque".

Other recent visitors have been the Hungarian Quartet, at Jordan Hall, Nov. 8, in the Mason Music Foundation Series. They were warmly greeted for their able performances of the Second and Sixth Quartets of Bartok, and the Beethoven F major, Op. 135.

Still other activity has included a Boston University student production of Mozart's "La Finta Giardiniera", conducted by Sarah Caldwell, in the university theatre Nov. 14, 15 and 16, and Anna Russell in her entertainment of comedy-in-music, at Jordan Hall Nov. 19, 21 and 22. —Cyrus Durgin.

## Rossini Opera Performed In Dallas; Callas Heard

Dallas.—Musical history was made here on Nov. 21 with the appearance of Maria Callas in a benefit concert for the Dallas Civic Opera production of Rossini's "L'Italiana in Algeri", which, in turn, was given on Nov. 22 and 24. Organized last year, the Dallas Civic Opera, Inc., with Henry S. Miller, Jr., as president, Lawrence V. Kelly as general manager, and Nicola Rescigno as musical director, was responsible for a new artistic achievement.

Great interest had been stirred up over Miss Callas' appearance. The soprano shattered all previous box-office records for a solo artist. Dressed in a sheath-of-gold gown, Miss Callas had the house in the palm of her hand before she sang her first aria. Accompanied by the Dallas Symphony, under the direction of Mr. Rescigno, the soprano sang five arias from operas by Mozart, Bellini, Donizetti, and Verdi. Opening with "Märchen aller Arten", from "The Abduction from the Seraglio", she showed her musical regard for Mozart's vocal line, and her voice bore no trace of the illness that beset her last summer in Scotland. Her second contribution to the program was a ravishing performance of "Que la voce", and "Vien diletto" from "I Puritani". The first half of the evening concluded with an exciting "Letter Scene" from "Macbeth".

#### "La Traviata" Excerpts

After the intermission, Miss Callas sang brilliantly the final arias from Act I of "La Traviata". During the playing of the Overture to "I Vespri Siciliani", Miss Callas changed to a black gown, highlighted by a diamond necklace, which visually aided the sombre mood for her last aria—the finale from "Anna Bolena". The artist's interpretative gifts left the audience with the expectation that "Anna Bolena" might be heard in its entirety.

On Nov. 22, the first presentation in Dallas of Rossini's delightful opera carried on the high artistic and musical plane established on the previ-

ous evening. It was superior to any production seen here. With the co-operation of the Teatro di Villa d'Almo, the sets and costumes of an Italian presentation were seen in America for the first time. Conducted by Mr. Rescigno, Rossini's facile score sounded bewitching.

#### Simionato in Opera

The cast, making its Dallas debut, was ideal. With the luscious-voiced Giulietta Simionato, as Isabella; Paolo Montarsolo, as Mustapha; Nicola Monti, as the silver-voiced Lindoro; the remarkably talented Giuseppe Taddei, as Taddeo; and Umberto Borghi, as a rich-voiced Haly, the Italian contingent distinguished themselves in solo and ensemble work. Also new to Dallas were two American artists, Joan Carroll, as Elvira, and Katherine Hilgenberg, as Zulma, whose fine singing and acting completed a distinguished performance. Mention must be made of the chorus, recruited locally and trained by Alberta Masiello, which matched the standards of the presentation. The lighting by Jean Rosenthal and the stage direction of Franco Zeffirelli was of a superior order.

The opera was repeated on Sunday afternoon, Nov. 24; if possible, it was even more enjoyable on second hearing.

—George C. Leslie

## Steinberg To Conduct At Vancouver Festival

Vancouver, B. C.—William Steinberg, conductor of the Pittsburgh Symphony, will lead two performances of the Verdi "Requiem" during Vancouver's first annual International Festival next summer. He will also conduct an additional concert which will include the premiere of a work by a Canadian composer. The work will be selected from Canadian entries in a festival-sponsored competition.

As previously announced, Bruno Walter will lead the opening concert.



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*Pierre Luboshutz*  
*and*  
*Genia Nemenoff*

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**A TRIBUTE FROM THE BOSTON GLOBE—**

**LUBOSHUTZ AND NEMENOFF SUPERLATIVE**—This chronicler is in a desperate situation this morning. He has no new superlatives wherewith to describe the marvelous duo-piano playing of Pierre Luboshutz and Genia Nemenoff at the opening yesterday of the 30th season of Boston Morning Musicales. So we shall have to re-use some of the old superlatives, which justly have been lavished on these artists before.

It is remarkable that with all their delicate adjustment in technic—a commonplace in their performances—that Mr. and Mrs. Luboshutz never have become the least bit mechanical. Every time you hear them, the music-making is fresh as an Autumn morning and quite as full of vigor. It sings and sings, and sometimes you have the feeling of hearing a familiar work for the first time. That happened yesterday with the lovely Schumann Andante and Variations, and also with Rachmaninoff's splendid Suite, a work of near-symphonic proportions.

There was all the old and exceedingly beautiful attention to nuances and details, the sense of but one instrument so perfectly do they keep together; the long range of dynamic shadings and, above all, the care for grace of phrase and that superbly steady and vital rhythm.

In sum, Luboshutz and Nemenoff are among the finest of contemporary pianists, and as a duo they excel all others today.

(Reprinted in its entirety)

—CYRUS DURGIN, October 31, 1957

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EDWIN PIANOS

December 15, 1957

RCA VICTOR RECORDINGS

17



# OPERA at the Metropolitan

## Tosca

Nov. 21.—Renata Tebaldi was scheduled to make her first appearance this season with the Metropolitan Opera in this performance. Due to the sudden illness of her mother, the soprano felt unable to perform, and Antonietta Stella consented to replace her as Tosca. Though Miss Stella only the night before had sung the taxing role of Violetta, her voice sounded amazingly fresh, and her portrayal was characterized—as it has been in the past—by intelligence and charm.

Giuseppe Campora, as Cavaradossi, was the only member new to the cast this season. He has sung the role with more color, but his was nevertheless a vital and convincing interpretation. Leonard Warren, in excellent voice, again offered his justly admired performance as Scarpia. In other roles were Clifford Harvuot, Gerhard Pechner, Paul Franke, Calvin Marsh, Ezio Flagello, and George Keith. Dimitri Mitropoulos, who conducted, had scaled down the orchestra's sonorities considerably from previous performances, but he and the singers did not always see eye to eye in regard to tempos. —F. M., Jr.

## Der Rosenkavalier

Nov. 22.—We have had several unforgettable performances of Strauss's masterpieces at the Metropolitan in the past 20 years, but none more sensitive, intelligent, and lucidly detailed than this one. Karl Boehm, who had given us a distinguished "Don Giovanni" three weeks previously, conducted "Der Rosenkavalier" for the first time at the Metropolitan and proved to be as staunch a Straussian as he is a Mozartian.

A close friend of Strauss himself and a native Austrian, he interpreted the work not only with great love but with a knowledge of all its overtones and intimate associations. Not as smashingly brilliant or tautly strung as the conceptions of some other famous conductors, Mr. Boehm's "Rosenkavalier" has a mellow beauty and a subtlety that are just as moving.

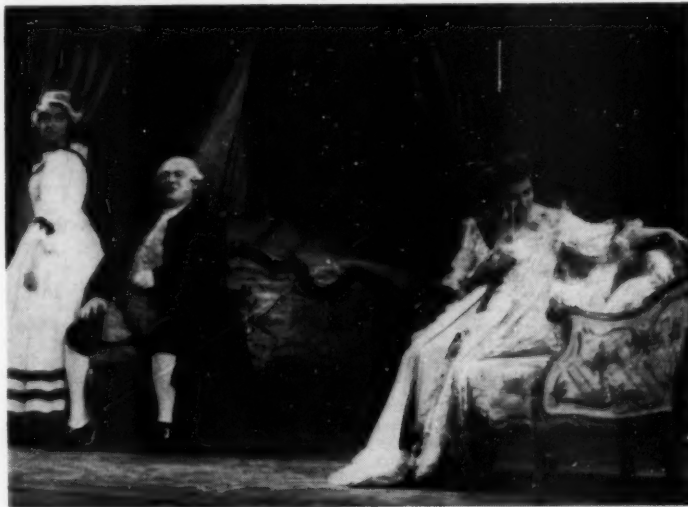
Never has the richly-wrought dialogue in Act I been more beautifully nuanced or the tangled skeins of Act III more masterfully integrated. The peak of the performance was the trio, which Mr. Boehm took at just the right pace, broad enough to let every phrase soar, yet sufficiently flowing to keep the music moving. Singers and orchestra gave of their best, and the opera ended in a glow of inspiration that had grown steadily throughout the evening.

The Metropolitan had brought out a fresh production of "Der Rosenkavalier" late in the 1955-56 season, with settings and costumes by Rolf Gerard and staging by Herbert Graf. Absent in the 1956-57 season, it returned with fresh impact. It should never be forgotten that the atmosphere and characters of Hofmannsthal's marvelous libretto actually recreate 18th-century Austria for us. Their philosophies, their reactions, even their ways of speech constantly hark back to that attractive era, so different from the confused and dowdy century that was to follow. Thanks to Mr. Boehm, Mr. Graf and the others,

this performance reminded us constantly of that fact.

Only five members of the cast (all in minor roles) were new: Mildred Allen, as the Milliner; Robert Nagy, as the Marschallin's Major Domo; and Madeline Chambers, Emilia Cundari, and Helen Vanni, as the Three Orphans. All of them sang with an assurance and ease that bespoke careful preparation. The entrance of the Three Orphans is a reliable test of the finish of a "Rosenkavalier" performance, and on this occasion the haunting phrases were deftly sung.

Lisa Della Casa is constantly enriching her portrayal of the Marschallin. There was much more contrast, this time, between the happy, playful woman of Act I, still in the full flush of triumphant love (although



A scene from the first act of "Der Rosenkavalier" at the Metropolitan. From the left: Risé Stevens, as Octavian; Otto Edelmann, as Ochs; and Lisa Della Casa, as the Marschallin

saddened by forebodings) and the heartbroken woman of Act III, bravely keeping her promise that, when her young lover fell under the spell of a girl his own age, she would give him up gracefully.

In Act III, Miss Della Casa actually seemed to have aged with pain; she was completely convincing. But in Act I, in that eerie passage when the Marschallin reveals her horror of growing old, Miss Della Casa still has not achieved sufficient tragic force to crush us, as Lotte Lehmann used to. She is still too concerned with surface beauty and charm instead of the grim truth. Her voice was lovely, especially in the lyric passages, and her high B in the trio rose with thrilling power to link with Hilde Gueden's.

Miss Gueden's Sophie is both vocally and dramatically expert. She sang the incandescent passages in Act II with complete command, if with perceptible facial strain, and in the last act her voice glowed like a diamond. Unlike many Sophies, Miss Gueden is careful to portray this charming young girl as a *bourgeoise*, as Hofmannsthal has written the part. This pert, pretty young thing is a contrast to the Marschallin not merely in age but in manners and personality. She is not an aristocrat.

Otto Edelmann is a superb Ochs. In such passages as that wonderful

pagan ode to sex in Act I, Mr. Edelmann reveals his penetrating study of the text as well as the music. His characterization has a Falstaffian vigor and yet he sings the music with scrupulous accuracy. Here again is a masterly dramatic conception, worthy of the legitimate theatre.

Risë Stevens has long been "the" Octavian, although there are other excellent ones about. But she has made this role so much her own that even when she has some trouble with top phrases, as she did on this occasion, one scarcely notices. In everything, appearance, movement, gesture, musical nuance, this is a flawless portrait.

Ralph Herbert was a properly fussy and pompous Faninal; Thelma Votipka was in delightfully fresh

sisted upon constantly watching the conductor, dramatically weakening scenes with Miss Stella. Mr. Barioni's voice was rich in sound, though at times strident.

Robert Merrill, in his first portrayal of the season as Giorgio Germont, was vocally strong and secure. Completing the cast were Helen Vanni, as Flora Bervoix; Gabor Carelli, Gastone; Calvin Marsh, Baron Douphol; George Cehanovsky, Marquis d'Obigny; Louis Sgarro, Doctor Grenvil; Mildred Allen, Annina; Robert Nagy, Giuseppe; and Osie Hawkins, a Gardener. Fausto Cleva conducted. —P. C. I.

## Faust

Nov. 27.—There were two major cast changes in the Metropolitan Opera's fourth performance of "Faust" this season—Giuseppe Campora in the title role, and Cesare Siepi, as Mephistopheles—two artists who are well experienced in these roles. On the whole, the performance, conducted by Jean Morel, was a lively one, becoming more and more emotionally intense as the opera unfolded and ending on a note of grandeur in the last-act trio. Dramatically, Mr. Campora may not have created a vivid characterization of a young man in love, but his singing was ardent and full blown, his voice sounding rich and colorful. Not always in his best voice, Mr. Siepi could have been more suave both dramatically and vocally, but his Mephistopheles was nevertheless a striking and forceful personality. Victoria de los Angeles again offered her sensitive and ravishingly sung portrayal of Marguerite. Frank Guarrera, as Valentin; Mildred Miller, as Siebel; Thelma Votipka, as Marthe; and Calvin Marsh, as Wagner, contributed commendably to the spirit of the performance. —F. M., Jr.



Giuseppe Campora as Faust

## La Traviata

Nov. 28.—At this performance Mario Sereni appeared here for the first time in the role of the elder Germont. Vocally, Mr. Sereni seemed to be trying to darken his sound with a more mature quality than it now possesses. This was not successful, nor was it consistent with the lightly colored areas of his voice that often showed through. He also had a tendency to sing sharp, which was, perhaps, a result of nervous tension. His characterization never seemed more than superficial. It is difficult to make Germont warm and believable, but there is ample room in the score to



communicate his fundamental tenderness and humanity. Mr. Sereni did not take full advantage of these opportunities.

Antonietta Stella's Violetta was exciting. She displayed great dramatic temperament, but it still needs to be guided and tastefully shaped by a skilled stage director. Daniele Barioni was a pleasant-sounding, if stiff, Alfredo. Fausto Cleva again conducted.

—M. D. L.

### La Forza del Destino

Nov. 29.—A new Italian tenor, Flaviano Labo, made his debut at the Metropolitan at the season's first performance of "La Forza del Destino". Mr. Labo has sung at the San Carlo in Naples and at the Florence May Festival, and this was his first American appearance. He made an excellent impression, thanks to an impassioned delivery and a sense of vocal and dramatic color. The voice itself did not seem as ample as he tried to make it sound in some passages and his acting was intelligent without being really distinguished, but Mr. Labo was always forceful and he projected his music with unfailing intensity. At one point in Act II, he wandered off into the wrong key for several agonizing measures, but this well may have been nerves, for most of the time he was secure. He is obviously a singer who does not concentrate wholly upon the purple passages of fortissimo, for some of his best work was in the quieter stretches. I have the feeling that he will be much more effective in less heroically taxing roles.

### Three Newcomers

Three other members of the cast were new to their roles: Madeline Chambers, as Curra; Paul Franke, as Trabucco; and Calvin Marsh, as a Surgeon. They performed their modest duties well, especially Mr. Franke, who really makes something of Trabucco. This role must be mystifying to about 99% of the audience, especially in this version of the opera, which omits the Inn Scene, Act II, No. 1, and therefore reveals no connection between Trabucco and Leonora, his only link to the major figures of the story.

The Metropolitan introduced its new production of "Forza", in Fritz Stiedry's revision, on Nov. 10, 1952, and it had been absent from the repertoire since April 2, 1956. Mr. Stiedry's revision, on Nov. 10, 1952, the season to conduct a vigorous performance. Whether one agrees with his surgery on the score or not, one can admire the warmth and humanity that he brings out of the music. The audience gave him an affectionate welcome.

Zinka Milanov, as Leonora, reached her best in the last act, both in the "Pace, pace" and the touching final pages, but there had been flashes of it, earlier. In Act I, she had troubles with focus and pitch. Miss Milanov, however, can always teach us something about the high art of singing, even when she is in poor form.

Leonard Warren reveled in the role of Don Carlo, his superb voice pouring forth a wealth of sound whenever and wherever he wanted it. Also imposing was Jerome Hines, who took full advantage of the grave beauty of the music of the venerable Padre Guardiano. The brilliant comic powers of Fernando Corena make him a hilarious Melitone, although he was not as impeccable, musically, as he usually is, in this performance. As the Marquis of Calatrava, Nor-

man Scott achieved dignity of bearing, if not as much rotundity of voice as one wished. Margaret Roggero was properly saucy as Preziosilla, another role that has been sadly truncated in this version.

As a whole, for all its patent lack of sufficient rehearsal, this was an exciting performance.

—R. S.

### Aida

Nov. 30, 2:00 p.m.—The season's first performance of "Aida" and the first of the Saturday matinee broadcasts was suffused with the electricity that is always generated by last-minute crisis. On the morning of the performance, Renata Tebaldi's mother died, and any possibility that the grief-stricken artist might be able to sing vanished. The Metropolitan replaced her with the young American soprano Mary Curtis-Verna, who had joined the company last season.

Miss Curtis-Verna had sung the title role at the dress rehearsal, and she had performed it previously both in Europe and her native land. Nevertheless, this was a tremendous challenge, and she met it superbly. An audience that had entered the house in a mood of disappointment was soon cheering the soprano and her fellow artists for a very exciting performance.

Miss Curtis-Verna not only revealed an excellent vocal control that stood by her under great nervous strain, but she performed the role with genuine passion. Although her gestures were too studied and artificial and her movement too restless, she brought to Verdi's marvelously descriptive music real format. Her fortissimo high tones rang out gleamingly and her pianissimo high A at the end of the "O patria mia" floated pure and free, even if she did have a momentary difficulty in launching it. She did not attempt to exceed her natural powers, and the passages in which she pushed her voice too hard were commendably few. Rudolf Bing was fully justified in giving Miss Curtis-Verna the opportunity to show us what she could do under such dramatic circumstances. She has every reason to be proud of herself.

### Dalis as Amneris

Another first performance of a role at the Metropolitan by an American artist was that of Irene Dalis, as Amneris. Miss Dalis has a sumptuous, dark voice and she is a powerful, though sometimes hammy, actress. She worked up the Judgment Scene to such a pitch of tragic despair that her "anatema su voi!", hurled after the merciless priests, set off a storm of applause.

Miss Dalis conveyed Amneris' sultry, sensual nature as well as her cunning and raging jealousy with telling vocal color and dramatic point. But she is treating her voice even more roughly now than she did at the time of her debut, last season. Will she not be warned in time not to abuse her prodigal gifts? The effects of this vehement forcing were all too apparent on this occasion. She sang in

electrifying fashion, it is true, but with needless violence.

Robert Nagy was also heard for the first time at the Metropolitan in the role of the Messenger. He sang it well, although with such astonishing volume and heroic delivery that I could not help suspecting that he wanted the assembled priests and notables to keep him in mind for bigger roles in the Sacred Memphis Grand Opera Company.

Nor was all of the excitement of this performance on the distaff side. Carlo Bergonzi outdid himself in the role of Radames, once the rigors of "Celeste Aida" were passed and once he was warmed up. His top tones had a thrilling roundness and richness,



"Aida" at the Metropolitan. Mary Curtis-Verna (left), as Aida, and Irene Dalis, as Amneris

### Juilliard Gives Premiere of Beeson Opera

Nothing was added to the stature of contemporary opera by Jack Beeson's "The Sweet Bye and Bye", which had its first performance at the Juilliard School of Music on Nov. 22.

Based obviously, but none too perceptively, upon the escapades of a notorious lady evangelist of the 1920s, the opera attempts to tell the story of a presumably virginal leader of a religious cult (lodged, for no apparent reason, upon the beach at Atlanta City) who lapses from time to time into the sins of the flesh and is pursued by a homicidal female elder of her faith who, to preserve the integrity of the cult, does in the lady's already-married paramour.

Given some thought, this subject could produce drama—and music—as hair-raising as "Salome". But with the numbingly banal tabloid script provided by Kenward Elmslie it never rises above Sunday-supplement tragedy. Textual clichés occur with a regularity that would embarrass the author of "East Lynne".

### Style Not Synthesized

Mr. Beeson is a man who has heard some opera and a good deal of choral music. His style is a pastiche, but unfortunately not yet a synthesis, of all the operatic styles that have preceded him, and he writes competently, if conventionally, for chorus. One of his best passages is a duet between the evangelist, on stage, and another voice with choral background coming over radio. This was a novel device, and it brought out the best of the composer's inspiration.

Mr. Beeson seems to have a gift

but he did not have to sing loudly to sing beautifully. He did not attempt the pianissimo morendo at the end of his first aria, of course, but what tenor ever does? But in the final duet with Miss Curtis-Verna he was able to float tones as he wished.

Robert Merrill, also, was in splendid vocal form. His Amonasro was a vivid, melodramatic figure and he sang thrillingly, even when the text escaped him, as it sometimes did. The most nearly perfect singing of the entire performance must be accredited to Giorgio Tozzi, whose Ramfis was imposing but never pompous. As the King, Louis Sgarro was secure enough until he climbed to his lofty perch in the Triumphal Scene, and the vocal insecurity he then displayed may well have been the fault of the acoustics.

Helen Vanni sang the chant of the Priestess with sensuous tone, but why did she prolong the appoggiatura two or three times and then revert to the traditional and (I believe) correct execution? In the score, Verdi marks "forte l'appoggiatura," which means a strong accent on the grace note but not a prolongation of it.

The chorus and orchestra were superb throughout the afternoon. "Aida" and "Rigoletto" always inspire Fausto Cleva to his best, and on this occasion he let himself go a bit, which is good for so strict a taskmaster.

Zachary Solov has changed the choreography of the Triumphal Scene for the better. The stage is still too cluttered with dancers, and the choreography for the two soloists (Carmen de Lavallade and Geoffrey Holder at this performance) is a bit monotonous, but Mr. Solov has removed the touches of cheapness and empty acrobatics that marred the previous ballet.

—R. S.

for melodic declamation which was barely hinted at in this tasteless dish. It may be that he needs only a literate, expressive libretto to fire him. Many another talented opera composer has been confounded by the difficulty of trapping this *rara avis* but has been wise enough to be satisfied with nothing less. One can only wish Mr. Beeson better hunting next time.

Valiant vocal and histrionic efforts were put forth by Shirlee Emmons, as the evangelist, Rose Ora Easter; Ruth Kobart, as the murdering Mother Rainey; William McGrath, as the lover, Billy Wilcox; Alice Robiczek, as the bespectacled sourette, Sister Gladys; and a large cast of miscellaneous singers and dancers. Frederic Waldman did a sympathetic job of conducting, and Frederic Cohen's stage production had the virtue of reminiscence of the mores and dress of the period. —R. E.

### City Opera May Appear At Brussels Fair

The New York City Opera may appear at the Brussels World Fair, if the current effort to obtain the necessary funds is successful. Appeals have been made to foundations, industry organizations, and private individuals. The cost of sending the company to Brussels has been estimated at about \$50,000. The two operas to be performed at the fair would be Mozart's "The Abduction from the Seraglio" and Carlisle Floyd's "Sunnah".

# ORCHESTRAS in New York

## Scherman Presents Unfamiliar Works

Little Orchestra Society, Thomas Scherman, conductor. Elisabeth Schwarzkopf, soprano. Robert Nagel, trumpet. Town Hall, Nov. 18:

Concerto in F major for Double Orchestra ..... Handel  
Symphony in A minor (Revised and arranged by Thomas Scherman) ..... Dittersdorf  
(First United States performance)  
"Proclamation", for Trumpet and Orchestra ..... Bloch  
(First New York performance)  
"Italian Serenade" ..... Wolf  
Six Songs ..... Wolf

This extraordinary program was one of the most absorbing that Thomas Scherman has offered us. It included an eloquent new work by Ernest Bloch; an assortment of powerful symphonic movements by Karl Ditters von Dittersdorf (wonderful name!), also heard here for the first time; and six songs by Hugo Wolf in orchestral transcriptions, four by Wolf himself and two by Günter Raphael,



Elisabeth Schwarzkopf

a gifted contemporary German composer whose music is almost unknown in this country. The formidably beautiful Elisabeth Schwarzkopf made her first New York appearance with orchestra as soloist in the Wolf lieder; and Robert Nagel, the able first trumpet of the Little Orchestra, was soloist in the Bloch.

Whatever one's reservations about the handling of the Dittersdorf music, one was grateful to hear it, for it reveals enormous vigor and bold imagination. Dittersdorf was no piddling imitator, but a composer of profound imagination and fluency. Mr. Scherman has made a composite work in this A minor Symphony, taking two movements from a symphony published in the "Denkmäler der Tonkunst in Oesterreich" and two others from a programmatic symphony based on an episode from Ovid's "Metamorphoses".

Mr. Scherman has reworked the wind parts and made a few other changes, but he has respected the original material. Except for a few suspiciously Brahmsian-sounding suspensions in the wind parts, there was nothing that made me feel uncomfortable. The cadenza at the end of the Larghetto was gratuitous, but not in bad taste. We occasionally hear a Dittersdorf string quartet, but the symphonies will be mint fresh in our concert halls. Let us hope that Mr. Scherman will bring us more and that

other conductors will follow suit.

The Bloch "Proclamation", composed in 1955, is unabashedly lyric and dramatic. Its long-spun, fanfare-like melodic phrases are admirably suited to the trumpet and in the space of six minutes it weaves a stirring and skillfully balanced musical texture. Only a master could write so simply, so directly, with such dignity.

In the Wolf "Italian Serenade", Mr. Scherman assigned the solo viola part to English horn, with the justification that Wolf originally intended to do this himself. The results bore out the good judgment of Wolf in giving the solo to the viola, for the English horn is far less effective. Furthermore, Ronald Roseman played the part rather feebly, with a small tone, and the orchestra, too, had difficulties.

The Wolf songs gained enormously through the orchestral color of the accompaniments. Miss Schwarzkopf, stunningly gowned in peacock blue and green, sang with consummate virtuosity and finish of detail. Tones were spun out to the vanishing point with impeccable control and gleamed with many hues. What I missed was the elemental power and sense of dedication which had made her Carnegie Hall recital last season so overwhelming. This time, in such songs as "In der Frühe", "Anakreons Grab", and the "Verborgeneheit" (sung as an encore), Miss Schwarzkopf gave us exquisite, sophisticated miniatures, instead of the searching, intense revelations of her previous recital. The audience did not share my disappointment and was obviously ecstatic. —R. S.

## Philadelphians Premiere Two New Works

Philadelphia Orchestra, Eugene Ormandy, conductor; Zino Francescatti, violinist, Carnegie Hall, Nov. 19:

Passacaglia, Op. 24 ..... Armin Schibler  
(First New York performance)  
Symphony No. 11 ..... Henry Cowell  
(First New York performance)  
Violin Concerto in D ..... Beethoven

Neither of the two new works introduced to New York by the Philadelphians was, strictly speaking, contemporary in spirit, except in so far as both composers avail themselves of modern harmonic resources and score their works for a full complement of orchestral instruments plus a piano. In the case of Mr. Cowell, the score calls for a whole battery of exotic "sound effects" that includes a xylophone, Balinese gongs, and a set of plain kitchen porcelain utility bowls.

The Introduction, Passacaglia and Epilogue, to give it its full title, by the 37-year-old Swiss composer, was written in 1949. Mr. Schibler found the inspiration for the work while on a holiday in Capri where, he tells us in a program note, "I was far from the problems of our time." By harking back to the Baroque era and casting his work in the Passacaglia form, he felt that he could best express the "sense of eternity" that has haunted men's thoughts since "the dawn of human life".

Mr. Schibler's theme and its working-out follows pretty closely Bach's monumental organ work in that form. There are many places in the score where the composer simulates the

silvery tonal effects of the baroque organ, but, too often, like some Bach transcribers, he thickens the part writing to the point of turgidity. One climax after another, far from suggesting the peace and quiet of eternity, not only weakens the work but the listener, too, who is kept woefully aware of the blatant present.

The 60-year-old Henry Cowell, in his 11th Symphony, which is not so much a symphony as a suite of pieces more or less interrelated, also looks backward in time, to the East, for his inspiration. Taking his cue from Shakespeare, "The Seven Rituals of Music", as the symphony is subtitled, depicts in music the "rituals" of a child's innocent sleep, of work and war, of love and the dance, of music



Zino Francescatti

and the mystical imagination, and closes with a lament for the cessation of life at death.

Despite the transcendental folklore of Mr. Cowell's programmatic annotations, he has written an ingenious and appealing score compounded of bits of early Americana (folk and hymn tunes), intricate dance rhythms from the Far East, and the effects of Balinese orchestras. By having the strings play glissandos in harmonics, he suggests the wind sighing in the trees. All of which is tastefully handled and not overdone. The work was well received, and Mr. Cowell, who was present, was recalled again and again. Needless to say, both the Schibler and the Cowell works were superbly performed by the Philadelphians. Mr. Ormandy conducted them from memory.

Zino Francescatti, the soloist of the evening, ably supported by Mr. Ormandy and the orchestra, was heard in another of his memorable performances of the Beethoven concerto. The eminent violinist has made this work so much a part of himself that each time he plays one hears it, at it were, for the first time, in all its pristine beauty. He may have played it with more warmth on previous occasions but never with more refinement of tone or technical polish. —R.K.

## Eight-Year-Old Conducts Symphony of the Air

Carnegie Hall, Nov. 22.—Joey Alfidi, still only eight years old, conducted the Symphony of the Air in Carnegie Hall in performances of Beethoven's Overture to "Prometheus", Verdi's Overture to "La Forza del Destino", and Mendelssohn's

"Italian" Symphony. He also appeared as soloist in the Mozart Piano Concerto in D minor (K.466). On the same program, Ronald Sweetz, accordionist, was soloist in Andy Arcari's Accordion Concerto.

Sharing the podium with Master Alfidi was Michael T. Privitello, who made his first appearance in New York on this occasion. Mr. Privitello conducted Mozart's Symphony No. 40, in G minor, as well as the Mozart and Arcari concertos. —N. P.

## Cluytens Conducts Works By Dutilleux and Duruflé

New York Philharmonic, Andre Cluytens conducting; Andre Tchakowsky, pianist. Carnegie Hall, Nov. 21:

Symphony ..... Dutilleux  
Andante and Scherzo, Op. 8 ..... Duruflé  
(First New York performance)  
Piano Concerto No. 2 ..... Chopin  
"Don Juan" ..... Strauss

To begin the third of his four-week schedule with the Philharmonic, Andre Cluytens conducted two unfamiliar French works, one of them—the Andante and Scherzo by Maurice Duruflé—in its first New York hearing.

Henri Dutilleux wrote his Symphony in 1951, at the age of 35, and it was first played in this country by the Boston Symphony in 1954. It is a work more memorable for its varieties of tonal color and rhythm than for any melodic content or unusual ideas. The opening Passacaglia has an interesting bass figure, and the second movement, a Scherzo, has a pleasant pace. But the over-all effect, to this listener, is one of apathy.

Better known as a virtuoso organist than composer, Maurice Duruflé has nevertheless written an Andante and Scherzo that shows considerable knowledge of the orchestra. The Andante is appealing, though somewhat protracted, and the Scherzo is gay and inventive.

The 22-year-old Polish pianist, Andre Tchakowsky, made his Philharmonic debut on Oct. 13, playing the Prokofiev Third Piano Concerto. (Because of the delay in the opening of the season, Mr. Tchakowsky was not heard by the Thursday and Friday subscribers.) Because of his origin and musical orientation, I had anticipated that Mr. Tchakowsky would be an ideal interpreter of the Chopin Second Piano Concerto. However, he played with a small tone and little of the fire and passion this concerto needs. The audience gave the modest and unassuming soloist a prolonged ovation. —W.L.

## Philharmonic Begins Series for Young People

Carnegie Hall, Nov. 23, 12:00 m.—The first of five New York Philharmonic Young People's Concerts to be given on Saturdays this season had Thomas Schippers as guest conductor. The main theme of this concert was the percussion family. Timpanist Saul Goodman and the other members of the "pots and pans" section, Walter Rosenberger, Elden Bailey, and Morris Lang, demonstrated many of the potentialities of their chief instruments. Mignon Dunn sang

(Continued on page 27)



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# RECITALS in New York

## Konrad Wolff . . . . . Pianist

Carnegie Recital Hall, Nov. 18.—Although the Vienna-born pianist Konrad Wolff has been active as a teacher in New York and Washington, D. C., for a goodly number of years, and more recently as head of the piano department at Drew University in Madison, N. J., this was his New York recital debut. Despite some technical limitations, Mr. Wolff proved to be a pianist decidedly worth hearing. His program—an interesting and unhackneyed one both as to contents and arrangement—included the New York premiere of Bernhard Heiden's well-wrought, if somewhat sparse and dry-textured, Hindemithian Sonata No. 2 (1952), the seldom heard but fascinating Three Pieces for Piano, Op. 49 (1933), by Albert Roussel; Bach's Partita in G; and the Schumann "Humoreske", Op. 20. In all of these, except in the more virtuosic passages, Mr. Wolff revealed himself as a sensitive musician and a poet of the piano.

Listeners who may have been startled to hear some unfamiliar and strikingly modern dissonances in Mr. Wolff's playing of the opening Mozart Sonata in F (K. 533/494), or who heard an unexpected brilliantly contrapuntal cadenza just before the last coda in the closing Rondo, can rest assured that he was neither modernizing his Mozart nor playing false notes. What they heard was the original version of the sonata as Mozart wrote it and as it was first published in Hoffmeister's engraved edition. In all subsequent editions to date, the dissonances have been considerably watered down. Mr. Wolff discovered a copy of the first edition in the Library of Congress—it also differs markedly in the dynamic indications—and brought it once more to light in this recital. He performed it as a labor of love. —R.K.

## Russell Sherman . . . . . Pianist

Town Hall, Nov. 19.—Russell Sherman, who made his Town Hall debut in 1945 at the age of 15, made a highly favorable, and at times deeply moving, impression at this concert.

His program might well be termed challenging, for it included Bach's Fantasy and Fugue in A minor; Beethoven's Sonata, Op. 7; Roger Sessions' "From My Diary"; Ravel's "Oiseaux Tristes" and "Une Barque sur l'Océan" from "Miroirs"; Schumann's Fantasy, Op. 17; and the "Ricordanza" and F minor "Transcendental Etudes" by Liszt.

Technically, Mr. Sherman was more than equipped to meet the challenge presented. He not only impressed one as a pianist with a formidable technique, but also as an intelligent musician possessing an inherent and individual poetical feeling. To this listener the highest point of expression was attained in the Sessions and Ravel works, which were performed with an understanding and feeling that was profoundly moving.

Least successful of the works was the Schumann Fantasy, which lacked a structural cohesiveness. But to imply that Mr. Sherman's talents are limited to the more contemporary works would be false, for he performed the Largo movement of the

Beethoven sonata with a control and expression that was compelling.

His instinctive gifts seem to be more of an introspective nature; and though the Liszt études were dashed off with technical prowess, it was the poetry rather than the bravura that was impressive. —P. C. I.

## Walter Brennan . . . . . Pianist

Carnegie Recital Hall, Nov. 19.—Walter Brennan's program comprised the Debussy Preludes, Book I, and a group of Chopin works. The pianist displayed a poetic disposition, good taste and an adequate technique. He had a sensitive grasp of the moods of many of the Preludes; "Voiles" was dreamlike, "Ce qu'a vu le vent d'Ouest" tempestuous, "La Danse de Puck" lively and intriguing, and the familiar "La fille aux cheveux de lin" and "La Cathédrale engloutie" delicate and sonorous. A few of the Preludes would have benefited at times by sharper delineation and more brilliance, but "Les collines d'Anacapri" was colorful.

Chopin's Ballade in G minor, Op. 23, was given a warm performance, and the Nocturne in C minor, Op. 48, No. 1 was expansive and fully in the romantic tradition. The Scherzo in B minor, Op. 20, was given a virile, songful interpretation. One wished that Mr. Brennan's strong rhythmic sense in the Waltz in A flat minor, Op. 42, and in the first of the Three Mazurkas, Op. 63, had carried over more into the other mazurkas he played. —D.B.



Moura Lympny

## Moura Lympny . . . . . Pianist

Carnegie Hall, Nov. 20.—This recital represented a bold and completely successful experiment. Miss Lympny presented a program of the highest quality but offered it at popular prices, ranging from 75c to \$1.50. It is no secret that very few pianists today can fill Carnegie Hall with paying customers at standard prices. Miss Lympny very sensibly decided to make her recital available to people who cannot afford that scale. I am happy to report that the public responded eagerly. It was rewarded by an evening of very beautiful playing that was as notable for intelligence and imagination as it was for technical mastery.

In Mozart's Adagio in B minor, K. 540, her liquid, sensitively gradated tone and her graceful phrasing came to the fore. This artist is completely at home in that delectable realm between mezzoforte and pianissimo that is so neglected by pianists and singers these days. Her ability to

realize a musical design without sacrificing spontaneity was evidenced in Beethoven's 32 Variations in C minor. But it was in Schumann's Sonata in F sharp that the romantic aspect of her temperament came into full play. This sprawling, recondite work has to be interpreted with great love and fantasy to be viable today, but Miss Lympny made it live for her audience.

Equally eloquent was her playing of the Bartok Bagatelles, Op. 6, No. 12 and 14, with their contrasts of touch, their tricky rhythmic figures, and vivid moods. After three of the Debussy Etudes, Miss Lympny gave a ravishing performance of the Chopin Nocturne in B major, Op. 62, No. 1, executing the arabesques with shimmering tone and the chains of trills without a blemish. A splendidly integrated conception of the heroic Scherzo in C sharp minor led to eagerly demanded encores. —R.S.

## Dolmetsch and Saxby

Carnegie Recital Hall, Nov. 21.—Carl Dolmetsch, who has continued the pioneering efforts of his father, the late Arnold Dolmetsch, to revive old music and ancient instruments, appeared in a recital with Joseph Saxby, harpsichordist. Mr. Dolmetsch spoke about and played records of all sizes in music from the 16th to 18th centuries. A large audience attended. —N.P.

## Hyman Bress . . . . . Violinist

Town Hall, Nov. 21 (Debut).—Hyman Bress, a 26-year-old violinist born in South Africa and now living in Canada, made his Town Hall debut as a Concert Artists Guild award winner. He was tense in the first half of the program, in which he played Leclair's Sonata "Le Tombeau" and Bartok's very difficult Sonata for Solo Violin. The results of his nervousness were pitch inaccuracies, tones thin or inconsistent in texture, and, sometimes, hurried or mechanical phrasing. But it was nevertheless evident that Mr. Bress is an intelligent and gifted musician. A good rhythmic sense was displayed in the Bartok sonata, and awareness of the emotional content of the third movement.

The violinist was at his ease in Brahms's Sonata in A major, Op. 100, and he brought elegance of style, tenderness and vigor to the work. Its melodies sounded expansive, and his tone quality was bright and pleasing. A high degree of technical facility, and discerning taste as well, marked the performance of the "Havanaise" by Saint-Saëns and Ravel's "Tzigane". John Newmark was the accompanist. —D.B.

## Walter Brewus . . . . . Violinist

Town Hall, Nov. 22.—Last season Walter Brewus made his debut and gave the impression of a young and promising violinist. His return to Town Hall did not indicate that he has as yet fulfilled that promise. His performance of works by Locatelli, Bach, Franck, and Szymanowski had a certain sheen and warmth; but his technique played tricks on him with recurrent insistence. These slips, combined with the problem of undependable pitch and a general rhythmic looseness, often left musical style vague. The violinist was occasionally in full command of his instrument,

but this did not occur often enough. Leopold Mittman was Mr. Brewus' fine accompanist. —M. D. L.

## NAACC

Rogers Auditorium, Nov. 23.—The National Association for American Composers and Conductors is hailing its silver jubilee season of this year, and if it feels proud of this achievement, it has reason to. In the course of 25 years, it has introduced countless works by American composers to the public. Furthermore, the organization has a point of view that it has adhered to through the decades. It believes in a healthy conservatism that manifests itself in the composers that have been and are members and in the works performed. Yesterday's concert was a case in point. All compositions were tonal, all frankly melodic, and all as a result within easy hearing distance of a lay audience.

Carlisle Floyd's atmospheric score for two pianos "Lost Eden", was attractively performed by Esther Fernandez and Stephen Kovacs. A Suite for Oboe, Clarinet and Piano by Paul Pisk, an eclectic, contrapuntal ditty was performed by Jack Kreiselman, clarinet, Ronald Rosseman, oboe, and Gilbert Kalish, piano. Werner Josten was represented by his "Canzonza Seria—A Hamlet Monologue", for winds and piano. This work spoke eloquently in a style similar to Janacek. The handling of the winds was stark and foreboding, while the piano interjected a rhythmic vitality.

Songs by Eli Krul, Godfrey Schroth, Harry Wilson, and Heskell Brismar were sung by the beautifully trained Concert Choir, of Teachers College, Columbia University, conducted by Mr. Wilson. The songs came out of the mill whose equivalent in another land is Tin Pan Alley. They all had a professional stamp, and should be useful to choral groups throughout the land. —E.L.

## Ruth Wolpert . . . . . Soprano

Carnegie Recital Hall, Nov. 23.—Miss Wolpert is a true dramatic soprano. Her voice has a Wagnerian ring, and her tones have an earthy vitality. A carefully devised program, in which she was ably assisted by Martin Rich at the piano, included arias by Bach, Handel and Gluck, four songs by Richard Strauss, the "Wesendonk" songs of Richard Wagner, and two songs apiece by Samuel Zimbalist and Celius Dougherty.

As the recital progressed, her vocalism became freer, so that by the time she reached the "Wesendonk" group her naturally rich voice was under complete control. Earlier, in the Bach and Handel arias, which had violin obbligatos played by Oliver Colbentson, there was less freedom and more concern over rhythmic and intonation problems. A final group of American songs featured the first performance of "What the Bullet Sang", by Celius Dougherty. It is an intense, rather obvious setting, which carried conviction and instant appeal. Miss Wolpert handled it with great authority and perfect diction. —E. L.

(Continued on page 25)



# New Music

## Opera by Hugo Weisgall Issued in Vocal Score

Hugo Weisgall's opera in one act "The Tenor" has been issued in vocal score and is available through Theodore Presser. There are so many clever things in the music and the libretto is so flamboyantly operatic in character that one's first tendency is to assume that it will succeed. But, when all is said and done, it remains a forced tragi-comedy and a tissue of musical contrivances that fail to establish a consistent dramatic and lyrical line. "The Tenor" had its world premiere by the Peabody Opera Company on Feb. 11, 1952, with the composer conducting.

I have not read Frank Wedekind's play "Der Kammersänger", upon which Karl Shapiro and Ernest Lert based their libretto. But the libretto as it stands in English is a bit clumsy and stilted, although rich in melodramatic situations. The character of the central figure, the tenor Gerardo, who comes to grief by carrying over his roles as a romantic hero into private life, is too broadly caricatured to be convincing. Nor is the suicide of the woman who wants to run away with him presented with sufficient skill to achieve the grotesque, tragicomic effect that I suspect Wedekind does.

Mr. Weisgall writes in a freely dissonant but tonally anchored style that sometimes collapses into banality. He manipulates his motives adroitly and achieves considerable rhythmic flexibility, but the materials themselves are drab and mechanical in effect. Some of the vocal passages are extremely difficult for no particular reason that I could see, and seldom does one feel the word and tone have met inevitably.

I have not heard the opera in a stage production with orchestra, and this, I should remind the reader, is the acid test. Many things would come off better in the theatre than in the light of day. —R. S.

## Two Volumes Of Sweelinck

Organists, harpsichordists, pianists, and music-lovers in general will welcome the issue by C. F. Peters of two volumes of selected works by Jan Pieter Sweelinck, edited by Diethard Hellmann. Thanks to recordings, the music of this fascinating master is somewhat better known today than previously, but he is still merely a name in history to most music-lovers. Yet one needs only to hear or to play such a work as the "Fantasia chromatica", which opens Vol. I of this new edition, to realize why he was the core of a whole school and why he influenced Bach and others so profoundly.

In this edition Mr. Hellmann follows the Complete Edition of Sweelinck's Works for Keyboard Instruments, undertaken by Max Seiffert for Alsbach & Co. of Amsterdam in 1943, and the "Fitzwilliam Virginal Book". He refers students to those works for information about the sources of the pieces and wisely devotes his introduction to a brief account of Sweelinck's life and to more extensive notes on such matters as the choice of an instrument, dynamics, tempo, phrasing, ornaments and other problems.

All too few musicians explore the 16th and 17th century as thoroughly as they do the 18th. Let us hope that this collection will help to attract them into these incredibly rich and comparatively unworked fields.—R.S.

## Contests

**NAUMBURG COMPETITION.** Auspices: Walter W. Naumburg Musical Foundation. Open to pianists, violinists, violists, cellists, and singers between the ages of 16 and 30, who have not had a New York recital reviewed by critics. Award: Town Hall debut. Deadline for applications: Feb. 1, 1958. Address

the foundation at 130 West 56th St., New York 19, N. Y.

**CHOPIN SCHOLARSHIP AWARDS.** Auspices: Kosciuszko Foundation. Open to citizens or legal residents of the United States. For pianists between the ages of 15 and 21. Award: \$1,000. Deadline: March 1, 1958. Address: Kosciuszko Foundation, 15 East 65th St., New York 21, N. Y. A similar contest which has been held for composers since the awards were instituted in 1950 will not be held this year.

**Anthony Donato**, professor of theory and composition in the school

of music at Northwestern University, has received a \$500 award for his musical setting for the poem "The Congo" by Vachel Lindsay. The composition won first prize in a national contest sponsored by the Vachel Lindsay association of Springfield, Ill., and the Illinois Federation of Music Clubs.

Two awards, one of \$2,000 and the other \$1,000, will be made at the end of the current season by the Philadelphia Orchestra for the two best contemporary compositions performed by the orchestra in 1957-58.

## Composers Corner

A volume of piano pieces entitled "Ten Polytonal Compositions for Piano Solo", by **William Fichandler**, has been accepted for publication by Belwin, Inc.

**Yasushi Akutagawa's** "Music for Orchestra", which received its American premiere in 1955 by the Cincinnati Symphony, was performed by the Amherst Symphony on Oct. 20.

**Edgar Varèse** is being honored with an exhibition in the New York Public Library. The show, which opened on Nov. 26, will continue through Jan. 10. Manuscript scores of works by Mr. Varèse, who is credited with being the first to invent a system for scoring electronic music, are shown together with printed scores, biographical and critical material, and photographs.

On the Dec. 1 concert at the National Gallery of Art, Sylvia Meyer, harpist, and Wallace Mann, flutist, gave the first United States performances of **Henk Badings'** "Ballade" for Flute and Harp, and **Marius Flothuis'** Sonata da Camera, for Flute and Harp.

**Joseph Marx**, Austrian composer and musicologist, was recently awarded the Medal of Honor for Sciences and Art, presented to him by the Federal Minister of Education.

**Peggy Glanville-Hicks'** opera "The Transposed Heads" will have its first New York performance on Jan. 13 at the Phoenix Theatre.

**Paul Schwartz's** "Pastorale" for Saxophone and String Orchestra will be given its first performance on Jan. 10 at Kenyon College.

**Lothar Perl**, composer and pianist, will play his own composition "Four American Variations on a theme by Paganini" on Jan. 4, when Renato

Carosone and his Sextet make their debut in Carnegie Hall.

**Felix Labunski's** "Xaveriana" Fantasy for Two Pianos and Orchestra, commissioned by the Xavier University for its 125th anniversary concert, received its world premiere on Nov. 20, 1956, by the Cincinnati Symphony, under the direction of Thor Johnson. His Second Piano Sonata, commissioned by Bertha Krehbiel for the New Music Concerts, had its world premiere on May 27. Last summer, during a European tour, he gave recitals of his piano works in Lausanne, Basel, Salzburg, Munich, and Brussels. He is currently working on a Mass for Treble Voices, commissioned by the World Library of Sacred Music. An "Ave Maria" motet for four mixed voices is being published by the same organization.

Turnau Opera Players, the AGMA repertory company of Woodstock, N. Y., is searching for a contemporary opera to premiere in the summer of 1958. The work should be for eight voices or less, and performances are accompanied by two pianos. For further information write: Turnau Opera Players, 336 East 34th St., New York 16, N. Y.

New York's Central Synagogue presented a Festival of Liturgical Music on Dec. 6. Included in the program were compositions by **Ernest Bloch**, **Darius Milhaud**, **Heinrich Schalit**, **Julius Burger**, **Lazar Weiner**, **Joseph Achron**, **Herbert Fromm**, and **Isadore Freed**.

**Louie White's** "The Queen of Sheba" received its world premiere on Dec. 10, by the St. Cecilia Club, Hugh Ross, conductor.

**Roger Hannay's** Symphony No. 2 will be performed on Jan. 26 by the Fargo-Moorhead Civic Symphony.

## First Performances in New York

### Orchestral Music

Bloch, Ernest: "Proclamation" for Trumpet and Orchestra (Little Orchestra, Nov. 18)  
Cowell, Henry: Symphony No. 11 ("Seven Rituals of Music") (Philadelphia Orchestra, Nov. 19)  
Dittersdorf, Karl Ditters von: Symphony in A minor (Little Orchestra, Nov. 18)  
Durufle, Maurice: Andante and Scherzo, Op. 8 (New York Philharmonic, Nov. 21)  
Flagello, Nicholas: "Missa Sinfonica" (Manhattan Orchestra, Nov. 26)  
Rivier, Jean: Symphony No. 5 (National Orchestra Association, Nov. 26)  
Robinson, Keith: Symphony No. 1 (Composers Forum, Dec. 1)  
Schibler, Armin: Passacaglia, Op. 24 (Philadelphia Orchestra, Nov. 19)

### Concertos

Farberman, Harold: Double Concerto for Trumpet (Little Orchestra, Nov. 30)

### Chamber Music

Haydn, Joseph: Quartet in D major (Paganini Quartet, Nov. 29)

### Violin Music

Starer, Robert: "Lyric Music" (Isidor Lateiner, Nov. 24)

### Piano Music

Cass, Richard: Prelude and Fugue in F (Richard Cass, Dec. 2)  
Franco, Johan: Theme and Variations (Richard Cass, Dec. 2)

### Songs

Heiden, Bernhard: Sonata No. 2 (Konrad Wolff, Nov. 18)  
Archer, Violet: "The Twenty-Third Psalm" (Maureen Forrester, Dec. 1)  
Dougherty, Celius: "What the Bullet Sang" (Ruth Wolpert, Nov. 23)  
Ewing, Patrick: "Lough Swilly" (Maureen Forrester, Dec. 1)  
Jones, Kelley: "To Music" (Maureen Forrester, Dec. 1)  
Kanner, Jerome: "La Bas"; "Je Voudrais"; "Chanson de Barbarine" (Marian McCree, Dec. 1)

### Operas

Beeson, Jack: "The Sweet Bye and Bye" (Juilliard School, Nov. 22)

### Dance Scores

Brown, Earle: "Springweather and People" (Merce Cunningham, Nov. 30)  
Stravinsky, Igor: "Agon" (New York City Ballet, Dec. 1)

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# New Recordings

## Definitive "Rosenkavalier"

Strauss: "Der Rosenkavalier". Schwarzkopf, Edelmann, Ludwig, Stich-Randall. Philharmonia Orchestra and Chorus, Herbert von Karajan conducting. (Angel 3563 D/L, \$20.92 or \$15.92)

Thanks to an almost perfect cast of principals and one of the great orchestras of the world, this is a recording of the Strauss masterpiece not likely to be duplicated in over-all quality for some time to come. Elisabeth Schwarzkopf has now the maturity, though still the requisite youth

Priest, is both sensitive and extremely musical.

The chorus is precise both rhythmically and harmonically. The quality of tone is beautiful, at times restrained and ethereal—they are convincingly a chorus of nymphs, shades and youths.

The orchestra plays skillfully and sensitively, and Mr. Cluytens conducts the work with understanding and sympathy.

—P. C. I.

## Graffman Plays Prokofiev

Prokofiev: Piano Concerto No. 3, in C, Op. 26; Symphony No. 1, in D, Op. 35. (RCA Victor, 1952)

Only two members of the new cast in minor roles were new: Mildred Allen, as the Milliner; Robert Nagy, as the Marshall's Major Domo; and Madeline Chambers, Emilia Cundari, and Helen Vanni, as the Three Orphans. All of them sang with an assurance and ease that bespoke careful preparation. The entrance of the Three Orphans is a reliable test of the finish of a "Rosenkavalier" performance, and on this occasion the haunting phrases were deftly sung. Lisa Della Casa is constantly enriching her portrayal of the Marshallin. There was much more contrast, this time, between the happy, playful woman of Act I, still in the full flush of triumphant love (although

expect, — namely, the large solid, organ-like tone, which can be both pretty and impressive; the excellent diction; and the sober musicianship. The repertoire is familiar, with a few exceptions, notably a Mormon march-like carol called "Far, Far Away on Judea's Plains", Stephen Adam's "The Holy City" and the hymn "Beautiful Savior", neither of them seasonal songs, are included.

Among popular singers who wander into the Christmas carol field—usually by mistake—Liane manages to be more convincing than most. If she is none too happy in the sacred items, she at least tries to sing them without mean or forced notes. Her characterization has a Falstaffian vigor and yet he sings the music with scrupulous accuracy. Here again is a masterly dramatic conception, worthy of the legitimate theatre.

Risë Stevens has long been "the" Octavian, although there are other excellent ones about. But she has made this role so much her own that even when she has some trouble with top phrases, as she did on this occasion, one scarcely notices. In everything, appearance, movement, gesture, musical nuance, this is a flawless portrait.

Ralph Herbert was a properly fussy and pompous Faninal; Thelma Votipka was in delightfully fresh

ground of audience applause and participation in the songs, for the recording was made at a series of concerts across the country.—R.A.E.

## In Brief

Westminster has issued an album of *Berlioz Overtures* (XWN 1852), which includes the "Roman Carnival", "Benvenuto Cellini", "Waverley", and "Les Francs-Juges". They are excellently performed by the Philharmonic Promenade Orchestra under the direction of Sir Adrian Boult.

Nov. 27.—There were two major cast changes in the Metropolitan Opera's fourth performance of "Faust"

scenes with Miss Stella. Mr. Barioni's voice was rich in sound, though at times strident.

Robert Merrill, in his first portrayal of the season as Giorgio Germont, was vocally strong and secure. Completing the cast were Helen Vanni, as Flora Bervoix; Gabor Carelli, Gastone; Calvin Marsh, Baron Douphol; George Cehanovsky, Marquis d'Obigny; Louis Sgarro, Doctor Grenvil; Mildred Allen, Annina; Robert Nagy, Giuseppe; and Osie Hawkins, a Gardener. Fausto Cleva conducted.

—P. C. I.

## Faust

Nov. 27.—There were two major cast changes in the Metropolitan Opera's fourth performance of "Faust" this season—Giuseppe Campora in the title role, and Cesare Siepi, as Mephistopheles—two artists who are well experienced in these roles. On the whole, the performance, conducted by Jean Morel, was a lively one, becoming more and more emotionally intense as the opera unfolded and ending on a note of grandeur in the last-act trio. Dramatically, Mr. Campora may not have created a vivid characterization of a young man in love, but his singing was ardent and full blown, his voice sounding rich and colorful. Not always in his best voice, Mr. Siepi could have been more suave both dramatically and vocally, but his Mephistopheles was nevertheless a striking and forceful personality. Victoria de los Angeles again offered her sensitive and ravishingly sung portrayal of Marguerite. Frank Guarrera, as Valentin; Mildred Miller, as Siebel; Thelma Votipka, as Marthe; and Calvin Marsh, as Wagner, contributed commendably to the spirit of the performance.

—F. M., Jr.

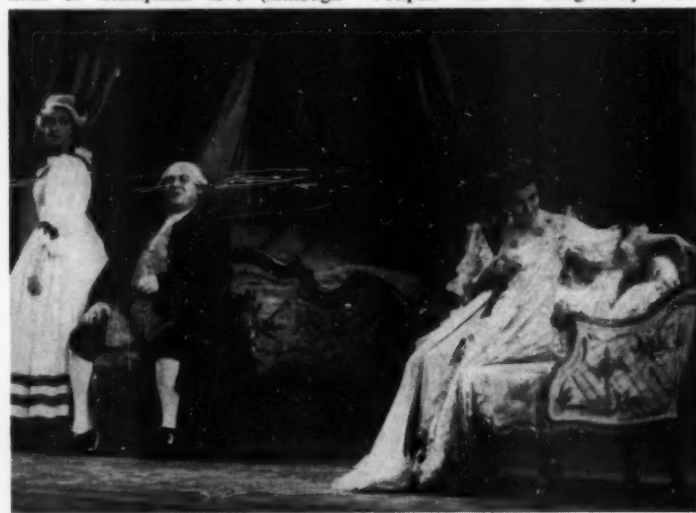
## Der Rosenkavalier

Nov. 22.—We have had several unforgettable performances of Strauss's masterpieces at the Metropolitan in the past 20 years, but none more sensitive, intelligent, and lucidly detailed than this one. Karl Boehm, who had given us a distinguished "Don Giovanni" three weeks previously, conducted "Der Rosenkavalier" for the first time at the Metropolitan and proved to be as staunch a Straussian as he is a Mozartian.

A close friend of Strauss himself and a native Austrian, he interpreted the work not only with great love but with a knowledge of all its overtones and intimate associations. Not as smashingly brilliant or tautly strung as the conceptions of some other famous conductors, Mr. Boehm's "Rosenkavalier" has a mellow beauty and a subtlety that are just as moving.

Never has the richly-wrought dialogue in Act I been more beautifully nuanced or the tangled skeins of Act III more masterfully integrated. The peak of the performance was the trio, which Mr. Boehm took at just the right pace, broad enough to let every phrase soar, yet sufficiently flowing to keep the music moving. Singers and orchestra gave of their best, and the opera ended in a glow of inspiration that had grown steadily throughout the evening.

The Metropolitan had brought out a fresh production of "Der Rosenkavalier" late in the 1955-56 season, with settings and costumes by Rolf Gerard and staging by Herbert Graf. Absent in the 1956-57 season, it returned with fresh impact. It should never be forgotten that the atmosphere and characters of Hofmannsthal's marvelous libretto actually recreate 18th-century Austria for us. Their philosophies, their reactions, even their ways of speech constantly hark back to that attractive era, so different from the confused and dowdy century that was to follow. Thanks to Mr. Boehm, Mr. Graf and the others,



Louis Melancon

A scene from the first act of "Der Rosenkavalier" at the Metropolitan. From the left: Risë Stevens, as Octavian; Otto Edelmann, as Ochs; and Lisa Della Casa, as the Marshallin

saddened by forebodings) and the heartbroken woman of Act III, bravely keeping her promise that, when her young lover fell under the spell of a girl his own age, she would give him up gracefully.

In Act III, Miss Della Casa actually seemed to have aged with pain; she was completely convincing. But in Act I, in that eerie passage when the Marshallin reveals her horror of growing old, Miss Della Casa still has not achieved sufficient tragic force to crush us, as Lotte Lehmann used to. She is still too concerned with surface beauty and charm instead of the grim truth. Her voice was lovely, especially in the lyric passages, and her high B in the trio rose with thrilling power to link with Hilde Gueden's.

Miss Gueden's Sophie is both vocally and dramatically expert. She sang the incandescent passages in Act II with complete command, if with perceptible facial strain, and in the last act her voice glowed like a diamond. Unlike many Sophies, Miss Gueden is careful to portray this charming young girl as a *bourgeoise*, as Hofmannsthal has written the part. This pert, pretty young thing is a contrast to the Marshallin not merely in age but in manners and personality. She is not an aristocrat.

Otto Edelmann is a superb Ochs. In such passages as that wonderful

voice, as Marianne; Alessio De Paolis and Martha Lipton were as sparkling and malicious as ever, as the Italian intriguers; Kurt Baum sang the famous tenor aria with imposing amplitude of tone; and admirable in other roles were Charles Anthony, Gerhard Pechner, Paul Franke, Steve Willand, Rudolf Mayreder, Gabor Carelli, and Marsha Warren.

—R. S.

## La Traviata

Nov. 20.—This performance of "La Traviata" was dramatically moving but not particularly distinguished, vocally. And both the major credit and criticism falls on Antonietta Stella, who was making her Metropolitan debut in the role of Violetta.

In the first act, Miss Stella got off to a poor start, vocally. She not only strained, but at times produced harsh sounds. Her intonation was also questionable. As the opera progressed, Miss Stella's vocalism improved immensely. At times she sang beautifully, showing herself capable of a far better vocal performance than she was offering on this occasion.

Dramatically, Miss Stella was superb. She offered some of the finest acting I have seen at the Metropolitan. Her Violetta was not only credible but tragically moving. Daniele Barioni, the Alfredo of the evening, was stiff and awkward. He also in-



Sedge Le Blanc

Giuseppe Campora as Faust

## La Traviata

Nov. 28.—At this performance Mario Sereni appeared here for the first time in the role of the elder Germont. Vocally, Mr. Sereni seemed to be trying to darken his sound with a more mature quality than it now possesses. This was not successful, nor was it consistent with the lightly colored areas of his voice that often showed through. He also had a tendency to sing sharp, which was, perhaps, a result of nervous tension. His characterization never seemed more than superficial. It is difficult to make Germont warm and believable, but there is ample room in the score to



## RECITALS in New York

(Continued from page 22)

### Isidor Lateiner . . . Violinist

Carnegie Hall, Nov. 24.—Isidor Lateiner's second New York recital was as demanding as it was rewarding. Together with Edith Grosz, pianist, who in private life is Mrs. Lateiner, he performed Stravinsky's "Suite Italienne"; Brahms's Sonata in D minor; Dvorak's "Romantic Pieces", Op. 75; Ravel's "Tzigane"; and Robert Starer's "Lyric Music." Alone, the violinist played Bach's Adagio and Fugue in G minor.

Mr. Lateiner is a refined artist; everything he touches has musicality. His tone, though not large, is firm

skilled stage director, Daniele Baoni was a pleasant-sounding, if still Alfredo. Fausto Cleva again conducted. —M. D. L.

### La Forza del Destino

Nov. 29.—A new Italian tenor, Flaviano Labo, made his debut at the Metropolitan at the season's first performance of "La Forza del Destino". Mr. Labo has sung at the San Carlo in Naples and at the Florence May Festival, and this was his first American appearance. He made an excellent impression, thanks to an impassioned delivery and a sense of vocal and dramatic color. The voice itself did not seem as ample as he tried to make it sound in some passages and his acting was intelligent without being really distinguished, but Mr. Labo was always forceful and he projected his music with unflinching intensity. At one point in Act II, he wandered off into the wrong key for several agonizing measures, but this well may have been nerves, for most of the time he was secure. He is obviously a singer who does not concentrate wholly upon the purple passages of fortissimo, for some of his best work was in the quieter stretches. I have the feeling that he will be much more effective in less heroically taxing roles.

### Three Newcomers

Three other members of the cast were new to their roles: Madeline Chambers, as Curra; Paul Franke, as Trabucco; and Calvin Marsh, as a Surgeon. They performed their modest duties well, especially Mr. Franke, who really makes something of Trabucco. This role must be mystifying to about 99% of the audience, especially in this version of the opera, which omits the Inn Scene, Act II, No. 1, and therefore reveals no connection between Trabucco and Leonora, his only link to the major figures of the story.

The Metropolitan introduced its new production of "Forza", in Fritz Stiedry's revision, on Nov. 10, 1952, and it had been absent from the repertoire since April 2, 1956. Mr. Stiedry's revision, on Nov. 10, 1952, the season to conduct a vigorous performance. Whether one agrees with his surgery on the score or not, one can admire the warmth and humanity that he brings out of the music. The audience gave him an affectionate welcome.

Zinka Milanov, as Leonora, reached her best in the last act, both in the "Pace, pace" and the touching final pages, but there had been flashes of it, earlier. In Act I, she had troubles with focus and pitch. Miss Milanov, however, can always teach us something about the high art of singing, even when she is in poor form.

Leonard Warren reveled in the role of Don Carlo, his superb voice pouring forth a wealth of sound whenever and wherever he wanted it. Also imposing was Jerome Hines, who took full advantage of the grave beauty of the music of the venerable Padre Guardiano. The brilliant comic powers of Fernando Corena make him an hilarious Melitone, although he was not as impeccable, musically, as he usually is, in this performance. As the Marquis of Calatrava, Nor-

Nin's "Chain of Waltzes", a poor pastiche.

Clementi's Sonata in B flat, Op. 47, No. 2, received neat but undistinguished playing, and the opening three-voice fugue from Bach's "Musical Offering" sounded clear and well balanced, but unexciting. Dynamic contrasts seemed toned down in these interpretations. Chopin's Mazurkas in B flat minor, Op. 24, No. 4, and the familiar A minor, Op. 17, No. 4, were played with much delicacy. —D. B.

### Roland Hayes . . . . . Tenor

Town Hall, Nov. 24, 3:00.—Roland Hayes has a host of friends. They all turned up at his recital to pay their respects to a distinguished performer. This performance was

### Aida

Nov. 30, 2:00 p.m.—The season's first performance of "Aida" and the first of the Saturday matinee broadcasts was suffused with the electricity that is always generated by last-minute crisis. On the morning of the performance, Renata Tebaldi's mother

Miss Curtis-Verna had sung the title role at the dress rehearsal, and she had performed it previously both in Europe and her native land. Nevertheless, this was a tremendous challenge, and she met it superbly. An audience that had entered the house in a mood of disappointment was soon cheering the soprano and her fellow artists for a very exciting performance.

Miss Curtis-Verna not only revealed an excellent vocal control that stood by her under great nervous strain, but she performed the role with genuine passion. Although her gestures were too studied and artificial and her movement too restless, she brought to Verdi's marvelously descriptive music real format. Her fortissimo high tones rang out gleamingly and her pianissimo high A at the end of the "O patria mia" floated pure and free, even if she did have a momentary difficulty in launching it. She did not attempt to exceed her natural powers, and the passages in which she pushed her voice too hard were commendably few. Rudolf Bing was fully justified in giving Miss Curtis-Verna the opportunity to show us what she could do under such dramatic circumstances. She has every reason to be proud of herself.

### Dalis as Amneris

Another first performance of a role at the Metropolitan by an American artist was that of Irene Dalis, as Amneris. Miss Dalis has a sumptuous, dark voice and she is a powerful, though sometimes hammy, actress. She worked up the Judgment Scene to such a pitch of tragic despair that her "anathema su voi!", hurled after the merciless priests, set off a storm of applause.

Miss Dalis conveyed Amneris' sultry, sensual nature as well as her cunning and raging jealousy with telling vocal color and dramatic point. But she is treating her voice even more roughly now than she did at the time of her debut, last season. Will she not be warned in time not to abuse her prodigious gifts? The effects of this vehement forcing were all too apparent on this occasion. She sang in

pretation as expert as Miss Dorfmann's. She let their melodies sing charmingly and intimately, occasionally stressing subtly the inner voices of the texture.

This mastery of stylistic content was evident in all the works she played—Beethoven's Sonata, Op. 22; Chopin's "Ballad" in A flat, Noc-



to attack, either technically or musically. It is an early work of Brahms and is architecturally at times quite nebulous. Mr. Uninsky approached it on a grand scale, and though pianistically fully equipped, his attempt to get larger sounds than one can reasonably expect from a piano, resulted at times in strident tone. It was thoroughly and carefully conceived, perhaps a bit too much so.

His performance of Chopin's Fantasy, Op. 49, in F minor, proved musically far more rewarding. He opened his program with a delicately balanced performance of Mozart's Variations "Come un Agnello" K. 460, and closed with a hectic performance of Stravinsky's "Petrouchka". —P. C. L.

### Edward Gordon . . . . . Pianist

Town Hall, Nov. 26 (Debut).—Edward Gordon's debut revealed a

wanted the assembled priests a notables to keep him in mind in bigger roles in the Sacred Memphis Grand Opera Company.

Nor was all of the excitement of this performance on the distaff side. Carlo Bergonzi outdid himself in the role of Radames, once the rigors of "Celeste Aida" were passed and once he was warmed up. His top tones had a thrilling roundness and richness,



"Aida" at the Metropolitan. Mary Curtis-Verna (left), as Aida, and Irene Dalis, as Amneris

sang thrillingly, even when the text escaped him, as it sometimes did. The most nearly perfect singing of the entire performance must be accredited to Giorgio Tozzi, whose Ramfis was imposing but never pompous. As the King, Louis Sgarro was secure enough until he climbed to his lofty perch in the Triumphal Scene, and the vocal insecurity he then displayed may well have been the fault of the acoustics.

Helen Vanni sang the chant of the Priestess with sensuous tone, but why did she prolong the appoggiatura two or three times and then revert to the traditional and (I believe) correct execution? In the score, Verdi marks "forte l'appoggiatura," which means a strong accent on the grace note but not a prolongation of it.

The chorus and orchestra were superb throughout the afternoon. "Aida" and "Rigoletto" always inspire Fausto Cleva to his best, and on this occasion he let himself go a bit, which is good for so strict a taskmaster.

Zachary Solov has changed the choreography of the Triumphal Scene for the better. The stage is still too cluttered with dancers, and the choreography for the two soloists (Carmen de Lavallade and Geoffrey Holder at this performance) is a bit monotonous, but Mr. Solov has removed the touches of cheapness and empty acrobatics that marred the previous ballet. —R. S.

## Juilliard Gives Premiere of Beeson Opera

Nothing was added to the stature of contemporary opera by Jack Beeson's "The Sweet Bye and Bye", which had its first performance at the Juilliard School of Music on Nov. 22.

Based obviously, but none too perceptively, upon the escapades of a notorious lady evangelist of the 1920s, the opera attempts to tell the story of a presumably virginal leader of a religious cult (lodged, for no apparent reason, upon the beach at Atlanta City) who lapses from time to time into the sins of the flesh and is pursued by a homicidal female elder of her faith who, to preserve the integrity of the cult, does in the lady's already-married paramour.

Given some thought, this subject could produce drama—and music—as hair-raising as "Salome". But with the numbingly banal tabloid script provided by Kenward Elmslie it never rises above Sunday-supplement tragedy. Textual clichés occur with a regularity that would embarrass the author of "East Lynne".

### Style Not Synthesized

Mr. Beeson is a man who has heard some opera and a good deal of choral music. His style is a pastiche, but unfortunately not yet a synthesis, of all the operatic styles that have preceded him, and he writes competently, if conventionally, for chorus. One of his best passages is a duet between the evangelist, on stage, and another voice with choral background coming over radio. This was a novel device, and it brought out the best of the composer's inspiration.

Mr. Beeson seems to have a gift

for melodic declamation which was barely hinted at in this tasteless dish. It may be that he needs only a literate, expressive libretto to fire him. Many another talented opera composer has been confounded by the difficulty of trapping this *rara avis* but has been wise enough to be satisfied with nothing less. One can only wish Mr. Beeson better hunting next time.

Valiant vocal and histrionic efforts were put forth by Shirlee Emmons, as the evangelist, Rose Ora Easter; Ruth Kobart, as the murdering Mother Rainey; William McGrath, as the lover, Billy Wilcox; Alice Robiczek, as the bespectacled sourette, Sister Gladys; and a large cast of miscellaneous singers and dancers. Frederic Waldman did a sympathetic job of conducting, and Frederic Cohen's stage production had the virtue of reminiscence of the mores and dress of the period. —R. E.

## City Opera May Appear At Brussels Fair

The New York City Opera may appear at the Brussels World Fair, if the current effort to obtain the necessary funds is successful. Appeals have been made to foundations, industry organizations, and private individuals. The cost of sending the company to Brussels has been estimated at about \$50,000. The two operas to be performed at the fair would be Mozart's "The Abduction from the Seraglio" and Carlisle Floyd's "Susannah".

# ORCHESTRAS in New York

## Scherman Presents Unfamiliar Works

Little Orchestra Society, Thomas Scherman, conductor. Elisabeth Schwarzkopf, soprano. Robert Nagel, trumpet. Town Hall, Nov. 18:

Concerto in F major for Double Orchestra ..... Handel  
Symphony in A minor (Revised) and arranged by Thomas Scherman) ..... Dittersdorf  
(First United States performance)  
"Proclamation", for Trumpet and Orchestra ..... Bloch  
(First New York performance)  
"Italian Serenade" ..... Wolf  
Six Songs ..... Wolf

This extraordinary program was one of the most absorbing that Thomas Scherman has offered us. It included an eloquent new work by Ernest Bloch; an assortment of powerful symphonic movements by Karl Ditters von Dittersdorf (wonderful name!), also heard here for the first time; and six songs by Hugo Wolf in orchestral transcriptions, four by Wolf himself and two by Günter Raphael,



Elisabeth Schwarzkopf

a gifted contemporary German composer whose music is almost unknown in this country. The formidably beautiful Elisabeth Schwarzkopf made her first New York appearance with orchestra as soloist in the Wolf lieder; and Robert Nagel, the able first trumpet of the Little Orchestra, was soloist in the Bloch.

Whatever one's reservations about the handling of the Dittersdorf music, one was grateful to hear it, for it reveals enormous vigor and bold imagination. Dittersdorf was no piddling imitator, but a composer of profound imagination and fluency. Mr. Scherman has made a composite work in this A minor Symphony, taking two movements from a symphony published in the "Denkmäler der Tonkunst in Oesterreich" and two others from a programmatic symphony based on an episode from Ovid's "Metamorphoses".

Mr. Scherman has reworked the wind parts and made a few other changes, but he has respected the original material. Except for a few suspiciously Brahmsian-sounding suspensions in the wind parts, there was nothing that made me feel uncomfortable. The cadenza at the end of the Larghetto was gratuitous, but not in bad taste. We occasionally hear a Dittersdorf string quartet, but the symphonies will be mint fresh in our concert halls. Let us hope that Mr. Scherman will bring us more and that

other conductors will follow suit.

The Bloch "Proclamation", composed in 1955, is unabashedly lyric and dramatic. Its long-spun, fanfare-like melodic phrases are admirably suited to the trumpet and in the space of six minutes it weaves a stirring and skillfully balanced musical texture. Only a master could write so simply, so directly, with such dignity.

In the Wolf "Italian Serenade", Mr. Scherman assigned the solo viola part to English horn, with the justification that Wolf originally intended to do this himself. The results bore out the good judgment of Wolf in giving the solo to the viola, for the English horn is far less effective. Furthermore, Ronald Roseman played the part rather feebly, with a small tone, and the orchestra, too, had difficulties.

The Wolf songs gained enormously through the orchestral color of the accompaniments. Miss Schwarzkopf, stunningly gowned in peacock blue and green, sang with consummate virtuosity and finish of detail. Tones were spun out to the vanishing point with impeccable control and gleamed with many hues. What I missed was the elemental power and sense of dedication which had made her Carnegie Hall recital last season so overwhelming. This time, in such songs as "In der Frühe", "Anakreons Grab", and the "Verborgenheit" (sung as an encore), Miss Schwarzkopf gave us exquisite, sophisticated miniatures, instead of the searching, intense revelations of her previous recital. The audience did not share my disappointment and was obviously ecstatic. —R. S.

## Philadelphians Premiere Two New Works

Philadelphia Orchestra, Eugene Ormandy, conductor; Zino Francescatti, violinist, Carnegie Hall, Nov. 19:

Passacaglia, Op. 24 ..... Armin Schibler  
(First New York performance)  
Symphony No. 11 ..... Henry Cowell  
(First New York performance)  
Violin Concerto in D ..... Beethoven

Neither of the two new works introduced to New York by the Philadelphians was, strictly speaking, contemporary in spirit, except in so far as both composers avail themselves of modern harmonic resources and score their works for a full complement of orchestral instruments plus a piano. In the case of Mr. Cowell, the score calls for a whole battery of exotic "sound effects" that includes a xylophone, Balinese gongs, and a set of plain kitchen porcelain utility bowls.

The Introduction, Passacaglia and Epilogue, to give it its full title, by the 37-year-old Swiss composer, was written in 1949. Mr. Schibler found the inspiration for the work while on a holiday in Capri where, he tells us in a program note, "I was far from the problems of our time." By harking back to the Baroque era and casting his work in the Passacaglia form, he felt that he could best express the "sense of eternity" that has haunted men's thoughts since "the dawn of human life".

Mr. Schibler's theme and its working-out follows pretty closely Bach's monumental organ work in that form. There are many places in the score where the composer simulates the

silvery tonal effects of the baroque organ, but, too often, like some Bach transcribers, he thickens the part writing to the point of turgidity. One climax after another, far from suggesting the peace and quiet of eternity, not only weakens the work but the listener, too, who is kept woefully aware of the blatant present.

The 60-year-old Henry Cowell, in his 11th Symphony, which is not so much a symphony as a suite of pieces more or less interrelated, also looks backward in time, to the East, for his inspiration. Taking his cue from Shakespeare, "The Seven Rituals of Music", as the symphony is subtitled, depicts in music the "rituals" of a child's innocent sleep, of work and war, of love and the dance, of music



Zino Francescatti

and the mystical imagination, and closes with a lament for the cessation of life at death.

Despite the transcendental fol-de-rol of Mr. Cowell's programmatic annotations, he has written an ingenious and appealing score compounded of bits of early Americana (folk and hymn tunes), intricate dance rhythms from the Far East, and the effects of Balinese orchestras. By having the strings play glissandos in harmonics, he suggests the wind sighing in the trees. All of which is tastefully handled and not overdone. The work was well received, and Mr. Cowell, who was present, was recalled again and again. Needless to say, both the Schibler and the Cowell works were superbly performed by the Philadelphians. Mr. Ormandy conducted them from memory.

Zino Francescatti, the soloist of the evening, ably supported by Mr. Ormandy and the orchestra, was heard in another of his memorable performances of the Beethoven concerto. The eminent violinist has made this work so much a part of himself that each time he plays one hears it, at it were, for the first time, in all its pristine beauty. He may have played it with more warmth on previous occasions but never with more refinement of tone or technical polish. —R.K.

## Eight-Year-Old Conducts Symphony of the Air

Carnegie Hall, Nov. 22.—Joey Alfidi, still only eight years old, conducted the Symphony of the Air in Carnegie Hall in performances of Beethoven's Overture to "Prometheus", Verdi's Overture to "La Forza del Destino", and Mendelssohn's

"Italian" Symphony. He also appeared as soloist in the Mozart Piano Concerto in D minor (K.466). On the same program, Ronald Sweetz, accordionist, was soloist in Andy Arcari's Accordion Concerto.

Sharing the podium with Master Alfidi was Michael T. Privitello, who made his first appearance in New York on this occasion. Mr. Privitello conducted Mozart's Symphony No. 40, in G minor, as well as the Mozart and Arcari concertos. —N. P.

## Cluytens Conducts Works By Dutilleux and Duruflé

New York Philharmonic, Andre Cluytens conducting; Andre Tchaikowsky, pianist. Carnegie Hall, Nov. 21:

Symphony ..... Dutilleux  
Andante and Scherzo, Op. 8 ..... Duruflé  
(First New York performance)  
Piano Concerto No. 2 ..... Chopin  
"Don Juan" ..... Strauss

To begin the third of his four-week schedule with the Philharmonic, Andre Cluytens conducted two unfamiliar French works, one of them—the Andante and Scherzo by Maurice Duruflé—in its first New York hearing.

Henri Dutilleux wrote his Symphony in 1951, at the age of 35, and it was first played in this country by the Boston Symphony in 1954. It is a work more memorable for its varieties of tonal color and rhythm than for any melodic content or unusual ideas. The opening Passacaglia has an interesting bass figure, and the second movement, a Scherzo, has a pleasant pace. But the over-all effect, to this listener, is one of apathy.

Better known as a virtuoso organist than composer, Maurice Duruflé has nevertheless written an Andante and Scherzo that shows considerable knowledge of the orchestra. The Andante is appealing, though somewhat protracted, and the Scherzo is gay and inventive.

The 22-year-old Polish pianist, Andre Tchaikowsky, made his Philharmonic debut on Oct. 13, playing the Prokofiev Third Piano Concerto. (Because of the delay in the opening of the season, Mr. Tchaikowsky was not heard by the Thursday and Friday subscribers.) Because of his origin and musical orientation, I had anticipated that Mr. Tchaikowsky would be an ideal interpreter of the Chopin Second Piano Concerto. However, he played with a small tone and little of the fire and passion this concerto needs. The audience gave the modest and unassuming soloist a prolonged ovation. —W.L.

## Philharmonic Begins Series for Young People

Carnegie Hall, Nov. 23, 12:00 m.—The first of five New York Philharmonic Young People's Concerts to be given on Saturdays this season had Thomas Schippers as guest conductor. The main theme of this concert was the percussion family. Timpanist Saul Goodman and the other members of the "pots and pans" section, Walter Rosenberger, Elden Bailey, and Morris Lang, demonstrated many of the potentialities of their chief instruments. Mignon Dunn sang

(Continued on page 27)



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# RECITALS in New York

## Konrad Wolff . . . . . Pianist

Carnegie Recital Hall, Nov. 18.—Although the Vienna-born pianist Konrad Wolff has been active as a teacher in New York and Washington, D. C., for a goodly number of years, and more recently as head of the piano department at Drew University in Madison, N. J., this was his New York recital debut. Despite some technical limitations, Mr. Wolff proved to be a pianist decidedly worth hearing. His program—an interesting and unhackneyed one both as to contents and arrangement—included the New York premiere of Bernhard Heiden's well-wrought, if somewhat sparse and dry-textured, Hindemithian Sonata No. 2 (1952), the seldom heard but fascinating Three Pieces for Piano, Op. 49 (1933), by Albert Roussel; Bach's Partita in G; and the Schumann "Humoreske", Op. 20. In all of these, except in the more virtuosic passages, Mr. Wolff revealed himself as a sensitive musician and a poet of the piano.

Listeners who may have been startled to hear some unfamiliar and strikingly modern dissonances in Mr. Wolff's playing of the opening Mozart Sonata in F (K. 533/494), or who heard an unexpected brilliantly contrapuntal cadenza just before the last coda in the closing Rondo, can rest assured that he was neither modernizing his Mozart nor playing false notes. What they heard was the original version of the sonata as Mozart wrote it and as it was first published in Hoffmeister's engraved edition. In all subsequent editions to date, the dissonances have been considerably watered down. Mr. Wolff discovered a copy of the first edition in the Library of Congress—it also differs markedly in the dynamic indications—and brought it once more to light in this recital. He performed it as a labor of love. —R.K.

## Russell Sherman . . . . . Pianist

Town Hall, Nov. 19.—Russell Sherman, who made his Town Hall debut in 1945 at the age of 15, made a highly favorable, and at times deeply moving, impression at this concert.

His program might well be termed challenging, for it included Bach's Fantasy and Fugue in A minor; Beethoven's Sonata, Op. 7; Roger Sessions' "From My Diary"; Ravel's "Oiseaux Tristes" and "Une Barque sur l'Océan" from "Miroirs"; Schumann's Fantasy, Op. 17; and the "Ricordanza" and F minor "Transcendental Etudes" by Liszt.

Technically, Mr. Sherman was more than equipped to meet the challenge presented. He not only impressed one as a pianist with a formidable technique, but also as an intelligent musician possessing an inherent and individual poetical feeling. To this listener the highest point of expression was attained in the Sessions and Ravel works, which were performed with an understanding and feeling that was profoundly moving.

Least successful of the works was the Schumann Fantasy, which lacked a structural cohesiveness. But to imply that Mr. Sherman's talents are limited to the more contemporary works would be false, for he performed the Largo movement of the

Beethoven sonata with a control and expression that was compelling.

His instinctive gifts seem to be more of an introspective nature; and though the Liszt études were dashed off with technical prowess, it was the poetry rather than the bravura that was impressive. —P. C. I.

## Walter Brennan . . . Pianist

Carnegie Recital Hall, Nov. 19.—Walter Brennan's program comprised the Debussy Preludes, Book I, and a group of Chopin works. The pianist displayed a poetic disposition, good taste and an adequate technique. He had a sensitive grasp of the moods of many of the Preludes; "Voiles" was dreamlike, "Ce qu'a vu le vent d'Ouest" tempestuous, "La Danse de Puck" lively and intriguing, and the familiar "La fille aux cheveux de lin" and "La Cathédrale engloutie" delicate and sonorous. A few of the Preludes would have benefited at times by sharper delineation and more brilliance, but "Les collines d'Anacapri" was colorful.

Chopin's Ballade in G minor, Op. 23, was given a warm performance, and the Nocturne in C minor, Op. 48, No. 1 was expansive and fully in the romantic tradition. The Scherzo in B minor, Op. 20, was given a virile, songful interpretation. One wished that Mr. Brennan's strong rhythmic sense in the Waltz in A flat minor, Op. 42, and in the first of the Three Mazurkas, Op. 63, had carried over more into the other mazurkas he played. —D.B.



Moura Lympny

## Moura Lympny . . . Pianist

Carnegie Hall, Nov. 20.—This recital represented a bold and completely successful experiment. Miss Lympny presented a program of the highest quality but offered it at popular prices, ranging from 75c to \$1.50. It is no secret that very few pianists today can fill Carnegie Hall with paying customers at standard prices. Miss Lympny very sensibly decided to make her recital available to people who cannot afford that scale. I am happy to report that the public responded eagerly. It was rewarded by an evening of very beautiful playing that was as notable for intelligence and imagination as it was for technical mastery.

In Mozart's Adagio in B minor, K. 540, her liquid, sensitively graded tone and her graceful phrasing came to the fore. This artist is completely at home in that delectable realm between mezzoforte and pianissimo that is so neglected by pianists and singers these days. Her ability to

realize a musical design without sacrificing spontaneity was evidenced in Beethoven's 32 Variations in C minor. But it was in Schumann's Sonata in F sharp that the romantic aspect of her temperament came into full play. This sprawling, recondite work has to be interpreted with great love and fantasy to be viable today, but Miss Lympny made it live for her audience.

Equally eloquent was her playing of the Bartok Bagatelles, Op. 6, No. 12 and 14, with their contrasts of touch, their tricky rhythmic figures, and vivid moods. After three of the Debussy Etudes, Miss Lympny gave a ravishing performance of the Chopin Nocturne in B major, Op. 62, No. 1, executing the arabesques with shimmering tone and the chains of trills without a blemish. A splendidly integrated conception of the heroic Scherzo in C sharp minor led to eagerly demanded encores. —R.S.

## Dolmetsch and Saxby

Carnegie Recital Hall, Nov. 21.—Carl Dolmetsch, who has continued the pioneering efforts of his father, the late Arnold Dolmetsch, to revive old music and ancient instruments, appeared in a recital with Joseph Saxby, harpsichordist. Mr. Dolmetsch spoke about and played recorders of all sizes in music from the 16th to 18th centuries. A large audience attended.—N.P.

## Hyman Bress . . . Violinist

Town Hall, Nov. 21 (Debut).—Hyman Bress, a 26-year-old violinist born in South Africa and now living in Canada, made his Town Hall debut as a Concert Artists Guild award winner. He was tense in the first half of the program, in which he played Leclair's Sonata "Le Tombeau" and Bartok's very difficult Sonata for Solo Violin. The results of his nervousness were pitch inaccuracies, tones thin or inconsistent in texture, and, sometimes, hurried or mechanical phrasing. But it was nevertheless evident that Mr. Bress is an intelligent and gifted musician. A good rhythmic sense was displayed in the Bartok sonata, and awareness of the emotional content of the third movement.

The violinist was at his ease in Brahms's Sonata in A major, Op. 100, and he brought elegance of style, tenderness and vigor to the work. Its melodies sounded expansive, and his tone quality was bright and pleasing. A high degree of technical facility, and discerning taste as well, marked the performance of the "Havanaise" by Saint-Saëns and Ravel's "Tzigane". John Newmark was the accompanist. —D.B.

## Walter Brewus . . . Violinist

Town Hall, Nov. 22.—Last season Walter Brewus made his debut and gave the impression of a young and promising violinist. His return to Town Hall did not indicate that he has as yet fulfilled that promise. His performance of works by Locatelli, Bach, Franck, and Szymanowski had a certain sheen and warmth; but his technique played tricks on him with recurrent insistence. These slips, combined with the problem of undependable pitch and a general rhythmic looseness, often left musical style vague. The violinist was occasionally in full command of his instrument,

but this did not occur often enough. Leopold Mittman was Mr. Brewus' fine accompanist. —M. D. L.

## NAACC

Rogers Auditorium, Nov. 23.—The National Association for American Composers and Conductors is hailing its silver jubilee season this year, and if it feels proud of this achievement, it has reason to. In the course of 25 years, it has introduced countless works by American composers to the public. Furthermore, the organization has a point of view that it has adhered to through the decades. It believes in a healthy conservatism that manifests itself in the composers that have been and are members and in the works performed. Yesterday's concert was a case in point. All compositions were tonal, all frankly melodic, and all as a result within easy hearing distance of a lay audience.

Carlisle Floyd's atmospheric score for two pianos "Lost Eden", was attractively performed by Esther Fernandez and Stephen Kovacs. A Suite for Oboe, Clarinet and Piano by Paul Pisk, an eclectic, contrapuntal ditty was performed by Jack Kreiselman, clarinet, Ronald Rosseman, oboe, and Gilbert Kalish, piano. Werner Josten was represented by his "Canzonina Seria—A Hamlet Monologue", for winds and piano. This work spoke eloquently in a style similar to Janacek. The handling of the winds was stark and foreboding, while the piano interjected a rhythmic vitality.

Songs by Eli Krul, Godfrey Schroth, Harry Wilson, and Heskell Brisman were sung by the beautifully trained Concert Choir, of Teachers College, Columbia University, conducted by Mr. Wilson. The songs came out of the mill whose equivalent in another land is Tin Pan Alley. They all had a professional stamp, and should be useful to choral groups throughout the land. —E.L.

## Ruth Wolpert . . . Soprano

Carnegie Recital Hall, Nov. 23.—Miss Wolpert is a true dramatic soprano. Her voice has a Wagnerian ring, and her tones have an earthy vitality. A carefully devised program, in which she was ably assisted by Martin Rich at the piano, included arias by Bach, Handel and Gluck, four songs by Richard Strauss, the "Wesendonk" songs of Richard Wagner, and two songs apiece by Samuel Zimbalist and Celius Dougherty.

As the recital progressed, her vocalism became freer, so that by the time she reached the "Wesendonk" group her naturally rich voice was under complete control. Earlier, in the Bach and Handel arias, which had violin obbligatos played by Oliver Colbenton, there was less freedom and more concern over rhythmic and intonation problems. A final group of American songs featured the first performance of "What the Bullet Sang", by Celius Dougherty. It is an intense, rather obvious setting, which carried conviction and instant appeal. Miss Wolpert handled it with great authority and perfect diction. —E. L.

(Continued on page 25)



# New Music

## Opera by Hugo Weisgall Issued in Vocal Score

Hugo Weisgall's opera in one act "The Tenor" has been issued in vocal score and is available through Theodore Presser. There are so many clever things in the music and the libretto is so flamboyantly operatic in character that one's first tendency is to assume that it will succeed. But, when all is said and done, it remains a forced tragi-comedy and a tissue of musical contrivances that fail to establish a consistent dramatic and lyrical line. "The Tenor" had its world premiere by the Peabody Opera Company on Feb. 11, 1952, with the composer conducting.

I have not read Frank Wedekind's play "Der Kammersänger", upon which Karl Shapiro and Ernest Lert based their libretto. But the libretto as it stands in English is a bit clumsy and stilted, although rich in melodramatic situations. The character of the central figure, the tenor Gerardo, who comes to grief by carrying over his roles as a romantic hero into private life, is too broadly caricatured to be convincing. Nor is the suicide of the woman who wants to run away with him presented with sufficient skill to achieve the grotesque, tragicomic effect that I suspect Wedekind does.

Mr. Weisgall writes in a freely dissonant but tonally anchored style that sometimes collapses into banality. He manipulates his motives adroitly and achieves considerable rhythmic flexibility, but the materials themselves are drab and mechanical in effect. Some of the vocal passages are extremely difficult for no particular reason that I could see, and seldom does one feel the word and tone have met inevitably.

I have not heard the opera in a stage production with orchestra, and this, I should remind the reader, is the acid test. Many things would come off better in the theatre than in the light of day.

—R. S.

## Two Volumes Of Sweelinck

Organists, harpsichordists, pianists, and music-lovers in general will welcome the issue by C. F. Peters of two volumes of selected works by Jan Pieter Sweelinck, edited by Diethard Hellmann. Thanks to recordings, the music of this fascinating master is somewhat better known today than previously, but he is still merely a name in history to most music-lovers. Yet one needs only to hear or to play such a work as the "Fantasia chromatica", which opens Vol. I of this new edition, to realize why he was the core of a whole school and why he influenced Bach and others so profoundly.

In this edition Mr. Hellmann follows the Complete Edition of Sweelinck's Works for Keyboard Instruments, undertaken by Max Seiffert for Alsbach & Co. of Amsterdam in 1943, and the "Fitzwilliam Virginal Book". He refers students to those works for information about the sources of the pieces and wisely devotes his introduction to a brief account of Sweelinck's life and to more extensive notes on such matters as the choice of an instrument, dynamics, tempo, phrasing, ornaments and other problems.

All too few musicians explore the 16th and 17th century as thoroughly as they do the 18th. Let us hope that this collection will help to attract them into these incredibly rich and comparatively unworked fields.—R.S.

## Contests

**NAUMBURG COMPETITION.** Auspices: Walter W. Naumburg Musical Foundation. Open to pianists, violinists, violists, cellists, and singers between the ages of 16 and 30, who have not had a New York recital reviewed by critics. Award: Town Hall debut. Deadline for applications: Feb. 1, 1958. Address

the foundation at 130 West 56th St., New York 19, N. Y.

**CHOPIN SCHOLARSHIP AWARDS.** Auspices: Kosciuszko Foundation. Open to citizens or legal residents of the United States. For pianists between the ages of 15 and 21. Award: \$1,000. Deadline: March 1, 1958. Address: Kosciuszko Foundation, 15 East 65th St., New York 21, N. Y. A similar contest which has been held for composers since the awards were instituted in 1950 will not be held this year.

**Anthony Donato**, professor of theory and composition in the school

of music at Northwestern University, has received a \$500 award for his musical setting for the poem "The Congo" by Vachel Lindsay. The composition won first prize in a national contest sponsored by the Vachel Lindsay Association of Springfield, Ill., and the Illinois Federation of Music Clubs.

Two awards, one of \$2,000 and the other \$1,000, will be made at the end of the current season by the Philadelphia Orchestra for the two best contemporary compositions performed by the orchestra in 1957-58.

## Composers Corner

A volume of piano pieces entitled "Ten Polytonal Compositions for Piano Solo", by **William Fichandler**, has been accepted for publication by Belwin, Inc.

**Yasushi Akutagawa's** "Music for Orchestra", which received its American premiere in 1955 by the Cincinnati Symphony, was performed by the Amherst Symphony on Oct. 20.

**Edgar Varèse** is being honored with an exhibition in the New York Public Library. The show, which opened on Nov. 26, will continue through Jan. 10. Manuscript scores of works by Mr. Varèse, who is credited with being the first to invent a system for scoring electronic music, are shown together with printed scores, biographical and critical material, and photographs.

On the Dec. 1 concert at the National Gallery of Art, Sylvia Meyer, harpist, and Wallace Mann, flutist, gave the first United States performances of **Henk Badings' "Ballade"**, for Flute and Harp, and **Marius Flothuis' Sonata da Camera**, for Flute and Harp.

**Joseph Marx**, Austrian composer and musicologist, was recently awarded the Medal of Honor for Sciences and Art, presented to him by the Federal Minister of Education.

**Peggy Glanville-Hicks' opera "The Transposed Heads"** will have its first New York performance on Jan. 13 at the Phoenix Theatre.

**Paul Schwartz's "Pastorale"** for Saxophone and String Orchestra will be given its first performance on Jan. 10 at Kenyon College.

**Lothar Perl**, composer and pianist, will play his own composition "Four American Variations on a theme by Paganini" on Jan. 4, when Renato

Carosone and his Sextet make their debut in Carnegie Hall.

**Felix Labunski's "Xaveriana"** Fantasy for Two Pianos and Orchestra, commissioned by the Xavier University for its 125th anniversary concert, received its world premiere on Nov. 20, 1956, by the Cincinnati Symphony, under the direction of Thor Johnson. His Second Piano Sonata, commissioned by Bertha Krehbiel for the New Music Concerts, had its world premiere on May 27. Last summer, during a European tour, he gave recitals of his piano works in Lausanne, Basel, Salzburg, Munich, and Brussels. He is currently working on a Mass for Treble Voices, commissioned by the World Library of Sacred Music. An "Ave Maria" motet for four mixed voices is being published by the same organization.

Turnau Opera Players, the AGMA repertory company of Woodstock, N. Y., is searching for a contemporary opera to premiere in the summer of 1958. The work should be for eight voices or less, and performances are accompanied by two pianos. For further information write: Turnau Opera Players, 336 East 34th St., New York 16, N. Y.

New York's Central Synagogue presented a Festival of Liturgical Music on Dec. 6. Included in the program were compositions by **Ernest Bloch, Darius Milhaud, Heinrich Schalit, Julius Burger, Lazar Weiner, Joseph Achron, Herbert Fromm, and Isadore Freed.**

**Louie White's "The Queen of Sheba"** received its world premiere on Dec. 10, by the St. Cecilia Club, Hugh Ross, conductor.

**Roger Hannay's Symphony No. 2** will be performed on Jan. 26 by the Fargo-Moorhead Civic Symphony.

## First Performances in New York

### Orchestral Music

Bloch, Ernest: "Proclamation" for Trumpet and Orchestra (Little Orchestra, Nov. 18)  
Cowell, Henry: Symphony No. 11 ("Seven Rituals of Music") (Philadelphia Orchestra, Nov. 19)  
Dittersdorf, Karl Ditters von: Symphony in A minor (Little Orchestra, Nov. 18)  
Durufle, Maurice: Andante and Scherzo, Op. 8 (New York Philharmonic, Nov. 21)  
Flagello, Nicholas: "Missa Sinfonica" (Manhattan Orchestra, Nov. 26)  
Rivier, Jean: Symphony No. 5 (National Orchestra Association, Nov. 26)  
Robinson, Keith: Symphony No. 1 (Composers Forum, Dec. 1)  
Schibler, Armin: Passacaglia, Op. 24 (Philadelphia Orchestra, Nov. 19)

### Concertos

Farberman, Harold: Double Concerto for Trumpet (Little Orchestra, Nov. 30)

### Chamber Music

Haydn, Joseph: Quartet in D major (Paganini Quartet, Nov. 29)

### Violin Music

Starer, Robert: "Lyric Music" (Isidor Lateiner, Nov. 24)

### Piano Music

Cass, Richard: Prelude and Fugue in F (Richard Cass, Dec. 2)  
Franco, Johan: Theme and Variations (Richard Cass, Dec. 2)

### Songs

Heiden, Bernhard: Sonata No. 2 (Konrad Wolff, Nov. 18)  
Archer, Violet: "The Twenty-Third Psalm" (Maureen Forrester, Dec. 1)  
Dougherty, Celius: "What the Bullet Sang" (Ruth Wolpert, Nov. 23)  
Ewing, Patrick: "Lough Swilly" (Maureen Forrester, Dec. 1)  
Jones, Kelsey: "To Music" (Maureen Forrester, Dec. 1)  
Kanner, Jerome: "La Bas"; "Je Voudrais"; "Chanson de Barbarine" (Marian McCree, Dec. 1)

### Operas

Beeson, Jack: "The Sweet Bye and Bye" (Juilliard School, Nov. 22)

### Dance Scores

Brown, Earle: "Springweather and People" (Merce Cunningham, Nov. 30)  
Stravinsky, Igor: "Agon" (New York City Ballet, Dec. 1)

## ZOLTAN KODALY

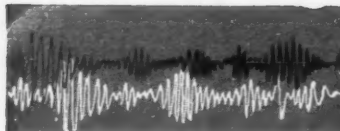
December 16, 1882 — December 16, 1957

## SEVENTY-FIFTH BIRTHDAY

His complete published works are available from Boosey & Hawkes, Inc. Representing: Boosey & Hawkes, Ltd., London, Universal Editions, Vienna, and all the Hungarian editions, through Kultura.

## BOOSEY & HAWKES

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# New Recordings

## Definitive "Rosenkavalier"

**Strauss:** "Der Rosenkavalier". Schwarzkopf, Edelmann, Ludwig, Stich-Randall. Philharmonia Orchestra and Chorus, Herbert von Karajan conducting. (Angel 3563 D/L, \$20.92 or \$15.92)

★★★

Thanks to an almost perfect cast of principals and one of the great orchestras of the world, this is a recording of the Strauss masterpiece not likely to be duplicated in over-all quality for some time to come. Elisabeth Schwarzkopf has now the maturity, though still the requisite youth—contrary to some portrayals, she is supposed to be a young woman of not more than 32—and the splendorousness of voice to make the Marschallin the focal point of the first and the last acts and, indeed, the heroine of the opera as the true spirit of Hofmannsthal's nostalgic farewell to the Hapsburgian era demands.

Otto Edelmann, as everybody must be aware of by now, is the great Baron Ochs of his generation—a country gentleman of sorts who is not grotesquely gauche and decrepit and who, thank heaven, can sing, rather than gangle and snort, his music. If his range does not quite encompass comfortably the very lowest notes of his part, his agility in the upper reaches where, after all, most of his notes lie, is more than compensatory.

Christa Ludwig sings beautifully and manages the shifting genders of Octavian with the easy flexibility of a confident artist, and Teresa Stich-Randall, though she moves about amongst the stratospheric tones of her role (including the "Presentation of the Silver Rose") somewhat gingerly and tends to slide from one to the other, is a temperamentally sympathetic Sophie. Among other highly satisfactory performances are those of Eberhard Waechter (Faninal), Ljuba Welitsch (Marianne), and Nicolai Gedda (A Singer).

Herbert von Karajan, presiding over as fine an orchestra as has ever sat in London, keeps the performance mobile but at the same time misses none of the frank sentimentality and Viennese *gemütlichkeit* that are the very essence of the work. In collaboration with his singers, he creates a performance that probably is definitive today. —R. E.

## Pastoral Stravinsky

**Stravinsky:** "Perséphone". Nicolai Gedda, tenor; Claude Nollier, narrator; Chorale de l'Université de Paris, Jean Gitton, director; Orchestre de la Société des Concerts du Conservatoire, André Cluytens, conductor. (Angel 35404, \$4.98 or \$3.98)

★★★

Under the direction of André Cluytens, orchestra, chorus, and soloists capture the pastoral and placid charms of both the poem and music, on this excellent recording.

Claude Nollier, French stage and film actress, narrates the role of Perséphone with clarity and expression. Her reading is highly poetical and somewhat stylized, quite appropriate for this role.

Nicolai Gedda reveals a beautiful voice. He handles it with the greatest skill and control, and his interpretation of the role of Eumolpe, the

Priest, is both sensitive and extremely musical.

The chorus is precise both rhythmically and harmonically. The quality of tone is beautiful, at times restrained and ethereal—they are convincingly a chorus of nymphs, shades and youths.

The orchestra plays skillfully and sensitively, and Mr. Cluytens conducts the work with understanding and sympathy. —P. C. I.

## Graffman Plays Prokofiev

**Prokofiev:** Piano Concerto No. 3, in C, Op. 26; Symphony No. 1, in D, Op. 25 ("Classical"). Gary Graffman, pianist; San Francisco Symphony, Enrique Jorda, conductor. (RCA Victor LM 2138, \$3.98) ★★★

The young American pianist Gary Graffman adds another laurel to his reputation with this notable recording of Prokofiev's Piano Concerto.

Brilliant virtuosity and lyrical warmth are combined in this spirited and moving interpretation. Technically, Mr. Graffman is extremely well equipped to handle the challenges presented by the work. He not only dashes the fast passages off with clarity and brilliance, but also reveals a wide gamut of pianistic sonorities, from a vibrant and powerful percussive touch to a delicate and well-shaded one, all used toward a musical and expressive end.

Mr. Graffman's approach has both vitality and conviction, and his performance reveals the type of personality and temperament the work calls for.

Excellent support is provided by Enrique Jorda and the San Francisco Symphony. The tempos, when fast, are taken at a brisk and spirited pace, and when slow, are relaxed yet controlled. The lyrical sections are gracefully phrased and quite beautifully played.

The balance between solo instrument and orchestra is excellent, as is the balance between the individual orchestral groups. Acoustically the recording is excellent.

On the same record, Mr. Jorda and the orchestra offer a spirited and precise (though at times slightly too intense and over driven) performance of the "Classical" Symphony. —P. C. I.

## Christmas Records

Last-minute Christmas releases include a wide, wild assortment. From a musical point of view, the best of the lot is "An 18th Century Christmas" (Vanguard BG 569)★★★. On this disk, the well-known Solisti di Zagreb, conducted by Antonio Janigro, plays Corelli's "Christmas" Concerto Grosso, Op. 6, No. 8; Torelli's "Pastoral Concerto for the Nativity", Op. 8 No. 6; the "Toy" Symphony attributed to Haydn; and three Bach chorales (arranged by Kelemen): "From Heaven Above", "Jesus, Joy of Man's Desiring", and "Praise God, the Lord, Ye Sons of Men". The performances are stunningly alive.

On a more conventional scale is the disk on which the "Mormon Tabernacle Choir Sings Christmas Carols" (Columbia ML 5222)★★★. Those familiar with the choir's style from its years of Sunday morning broadcasts, should know what to

expect, —namely, the large solid, organ-like tone, which can be both pretty and impressive; the excellent diction; and the sober musicianship. The repertoire is familiar, with a few exceptions, notably a Mormon march-like carol called "Far, Far Away on Judea's Plains", Stephen Adam's "The Holy City" and the hymn "Beautiful Savior", neither of them seasonal songs, are included.

Among popular singers who wander into the Christmas carol field—usually by mistake—Liane manages to be more convincing than most. If she is none too happy in the sacred items, she at least tries to sing them without crooning or other popular-song devices, and she is thoroughly charming when she turns to the secular items, such as "Traum mit mir ein Wintermärchen". A small instrumental ensemble or organ accompanies her. (Vanguard VRS 9021)★★★

A recording that should appeal to rather sophisticated children is George Kleinsinger's setting of Paul Tripp's story "The Little Star of Bethlehem". (Columbia CL 1046)★★★. Famous as the composer of "Tubby the Tuba", "The Story of Celeste", and "archy and mehitabel", Kleinsinger had the shrewd notion to score this music for such ancient instruments as the virginal, recorders, oboe d'amore, viols, etc., with the addition of a women's vocal sextet. The combination forms some bright, transparent, colorful sounds appropriate to the theme. David Randolph conducts, and Kenny Bowers is the narrator. The work is paired with Kleinsinger's Ballet Suite "The Toy Box", a flashy piece for older children. The record-liner suggests that the latter might like to create their own dances to the music.

Two other recordings will be mentioned here, although they are not seasonal, because they have just been issued and do include Christmas songs. "Silent Night" and "Adeste Fideles" are to be found on "Kirsten Flagstad Sings Great Sacred Songs", but the album is more notable for its other items: Mendelssohn's motet for soprano and chorus "Hear My Prayer" and the aria "Jerusalem" from "St. Paul", Gounod's "O Divine Redeemer", Parry's "Jerusalem", Bortniansky's "Jubilate", and Liddle's "Abide with Me". The great Norwegian soprano's clarion voice and noble style give pleasure in anything she sings, and this disk is no exception, although the music is quite variable in quality and apparently chosen for those who like church music in the Victorian Anglican style. Sir Adrian Boult conducts the London Philharmonic for Miss Flagstad, and a chorus joins her for the Mendelssohn motet (London 5335)★★★.

A far cry from this record is "The Weavers on Tour" (Vanguard VRS 9013)★★★. The final section of the disk, called "Of Peace and Good Will" includes five folk songs for this time of the year: "Go Tell It on the Mountain", "Poor Little Jesus", "Santa Claus Is Coming", "We Wish You a Merry Christmas", and "Mi Y' Malel" (a Hebrew song of Chanukah). Some 16 other folk songs offered by this popular ensemble—Pete Seeger, Ronnie Gilbert, Lee Hays, and Fred Hellerman—are earthy, irreverent, and, in the "Tall Tales" section, highly entertaining. The expert, rowdy performances can be heard against a back-

ground of audience applause and participation in the songs, for the recording was made at a series of concerts across the country.—R.A.E.

## In Brief

Westminster has issued an album of **Berlioz Overtures** (XWN 18523)★★★, which includes the "Roman Carnival", "Benvenuto Cellini", "Waverly", and "Les Francs-Juges". They are excellently performed by the Philharmonic Promenade Orchestra under the direction of Sir Adrian Boult.

## Angel Records Bought by Capitol

Electric and Musical Industries (U.S.) Ltd., whose label is Angel Records, has been purchased by Capitol Records, Inc. Angel Records' sales organization will merge with Capitol Records Distributing Corp. on or about Jan. 2, 1958.

Dario Soria, president of Electric and Musical Industries (U.S.) Ltd., stated that when E.M.I. (U.S.) was launched in this country, he had acquired a 25% interest in the company. In order to effect this sale, Electric and Musical Industries of England (the parent organization), had exercised its option to buy his shares.

Five-year contracts held with the company by Mr. Soria and his wife, Dorle Jarmel, expire on Dec. 31 of this year. They will not join the Capitol organization but will, however, remain in the field of music. Mrs. Soria, since the inception of Angel, has been director of artist and press relations as well as of album presentation and promotion. Four million records, representing nearly 500 titles, have been sold by Angel since its first release in November, 1953.

## New Series

Angel Records will launch in February, 1958, a new series of historic recordings called "Great Recordings of the Century". The series will present memorable performances of classic works, recorded by artists of international reputation.

The list has been drawn from the catalogues of the various subsidiaries of England's Electric and Musical Industries Limited, which includes His Master's Voice, European Columbia, French Pathé, and Odéon, among others. The series has already been inaugurated by Pathé Marconi under the title of "Les Gravures Illustres", and their first releases have won the 1957 Grands Prix de l'Académie Charles Cros in France.

The first Angel releases will contain EMI-archive recordings of Fritz Kreisler, the Cortot-Thibaud-Casals Trio, the Adolf Busch Chamber Orchestra, Edwin Fischer as pianist-conductor, Nadia Boulanger conducting a vocal and instrumental ensemble in music of Monteverdi, Artur Schnabel playing Schubert, Serge Prokofiev playing his own music, Feodor Chaliapin singing "Boris Godunoff" and other Russian opera excerpts, Claudia Muzio in an opera recital, and Elisabeth Schumann in lieder of Strauss and Wolf.



## RECITALS in New York

(Continued from page 22)

### Isidor Lateiner . . . Violinist

Carnegie Hall, Nov. 24.—Isidor Lateiner's second New York recital was as demanding as it was rewarding. Together with Edith Grosz, pianist, who in private life is Mrs. Lateiner, he performed Stravinsky's "Suite Italienne"; Brahms's Sonata in D minor; Dvorak's "Romantic Pieces", Op. 75; Ravel's "Tzigane"; and Robert Starer's "Lyric Music." Alone, the violinist played Bach's Adagio and Fugue in G minor.

Mr. Lateiner is a refined artist; everything he touches has musicality. His tone, though not large, is firm



Isidor Lateiner

and well controlled; his finger work demonstrates superb control. He performs with an inner fire that does not manifest itself in flashy virtuosity, but in shaping and building a musical structure.

The Bach was traversed with a single thought, unraveled in an endless succession of dovetailed phrases. The Brahms Sonata, in which Miss Grosz, a volatile pianist, provided stirring support, was virile, strongly arched, and romantically conceived.

Robert Starer has written a lovely work. His "Lyric Piece", which was given a first performance, builds with growing intensity from a questioning five-note motive to a romantic utterance with broad splashes of color. As the enchanting violin arabesques grow in depth and fervor, the insistent motive reiterates its dramatically subdued message. As the piece tails off, it suddenly opens up harmonically leaving one triadically ecstatic. That Mr. Lateiner prepared the work with such care and attention to its subtleties is a further credit to his musical attitude.

—E. L.

### Andrew Heath . . . Pianist

Town Hall, Nov. 24, 5:30 (Debut).—Andrew Heath proved a commendable interpreter of contemporary music. In an open letter circulated with the programs, he pointed to the necessity for public performance of new compositions in order to insure a dynamic musical future. A musician with as manifest a talent in performing modern music as Mr. Heath serves this end well. The pianist began his program with Elliott Carter's Piano Sonata, and convincingly set forth its interesting ideas and various moods. Both a skilled technique and a fine sense for Carter's pianistically conceived sonorities were at Mr. Heath's service. There was also a lucid, well-controlled, if somewhat intellectualized performance of Rousset's Sonatine, and one of Joaquin

Nin's "Chain of Waltzes", a poor pastiche.

Clementi's Sonata in B flat, Op. 47, No. 2, received neat but undistinguished playing, and the opening three-voice fugue from Bach's "Musical Offering" sounded clear and well balanced, but unexciting. Dynamic contrasts seemed toned down in these interpretations. Chopin's Mazurkas in B flat minor, Op. 24, No. 4, and the familiar A minor, Op. 17, No. 4, were played with much delicacy.

—D. B.

### Roland Hayes . . . . . Tenor

Town Hall, Nov. 24, 3:00.—Roland Hayes has a host of friends. They all turned up at his recital to pay their respects to a distinguished personality. This veteran artist continues to have a vivacious charm that endears him to his listeners. The most contagious quality that Mr. Hayes makes his audience feel is that he loves to sing. On this program Mr. Hayes included works of Handel, Haydn, Purcell, Schubert, Fauré, Boardman, and some arrangements of Spirituals. Reginald Boardman, whose songs were heard, played the entire recital from memory.

—M. D. L.

### Gotham Baroque Ensemble

Carnegie Recital Hall, Nov. 25 (Debut).—The Gotham Baroque Ensemble, directed by Stoddard Lincoln, made a very pleasing impression in its debut. The ensemble, heard in a well-selected program of Baroque music, was made up of Louise Natale, soprano; Sonya Monosoff and Paul Wolfe, violins; Philip Cherry, cello; and Mr. Lincoln, harpsichord. There were warm and full-toned performances of Strungk's interesting Trio Sonata in D minor and the romantically inclined Trio Sonata in C major, tentatively attributed to Pergolesi.

Handel's Sonata in E major, Op. 2, No. 9, had joyousness and classic purity of line; grace and vivacity were characteristic of Boccherini's Trio Sonata in C minor. This well-balanced ensemble realized the stylistic differences between the works of these composers, though stronger forte-piano contrasts would have benefited the Boccherini.

Miss Natale was the soloist in Buxtehude's Cantata "Herr, auf Dich traue ich" and Bononcini's Cantata "Barbara, ninfa ingrata". Her smooth phrasing and otherwise distinguished vocal technique contributed to a glowing performance of the former. She sang the challenging floriture of the Bononcini cantata deftly; combined in her singing were comprehension and elegance.

—D. B.

### Ania Dorfmann . . . Pianist

Town Hall, Nov. 24.—One had only to listen to Ania Dorfmann play six of Mendelssohn's "Songs Without Words" to realize how completely she is at home with the Romantic style. These miniatures are unjustly neglected by pianists today, and it was refreshing to hear again an inter-

pretation as expert as Miss Dorfmann's. She let their melodies sing charmingly and intimately, occasionally stressing subtly the inner voices of the texture.

This mastery of stylistic content was evident in all the works she played—Beethoven's Sonata, Op. 22; Chopin's "Ballad" in A flat, No-



Ania Dorfmann

turne, Op. 62, No. 2, and Tarantella; and Schumann's "Carnaval". She allowed the composers to speak for themselves rather than stamping them with any personal touches. The interpretation of the Schumann was a case in point. Pianists often play the work with so many idiosyncrasies that it sounds as if they had not looked at the score in years. Miss Dorfmann's performance was commendably straightforward and intelligent, and the "Chopin" section was genuinely moving. Technically, there were a few rough edges, but rapid scale passages were tossed off with amazing fluidity.

The pianist did not indulge in wide extremes between fortissimo and pianissimo. Wisely, the Beethoven sonata was conceived with a limited dynamic range, but the Chopin "Ballad" did need stronger tone in its climax, and both works lacked emotional impact. The large audience applauded Miss Dorfmann heartily.

—F. M., Jr.

### Alexander Uninsky . . Pianist

Town Hall, Nov. 25.—Alexander Uninsky, since his American debut in 1943, has constantly impressed audiences as a pianist of major stature. This concert was no less impressive. Yet, despite his brilliant virtuosity and serious musical thought, for this listener this concert fell short of being a truly moving musical experience.

There were tender, eloquent, and beautiful moments, as evidenced in his playing of Debussy's "Voiles" and "La Sérénade Interrompue", and Chopin's Mazurkas Op. 41, No. 2; Op. 63, No. 2; and Op. 63, No. 3. But in general Mr. Uninsky has been heard to better advantage on other occasions.

The major work on the program was the Brahms Sonata in F minor, Op. 5. It is certainly no small task

to attack, either technically or musically. It is an early work of Brahms and is architecturally at times quite nebulous. Mr. Uninsky approached it on a grand scale, and though pianistically fully equipped, his attempt to get larger sounds than one can reasonably expect from a piano, resulted at times in strident tone. It was thoroughly and carefully conceived, perhaps a bit too much so.

His performance of Chopin's Fantasy, Op. 49, in F minor, proved musically far more rewarding. He opened his program with a delicately balanced performance of Mozart's Variations "Come un Agnello" K. 460, and closed with a hectic performance of Stravinsky's "Petrouchka".

—P. C. I.

### Edward Gordon . . . . Pianist

Town Hall, Nov. 26 (Debut).—Edward Gordon's debut revealed a virtuoso pianist of musicality and depth. Although he is still in his early twenties, he has concertized extensively in the Midwest. His first New York recital included Bach's French Suite No. 6, in E major, Mozart's Sonata in C major, K. 330, several Rachmaninoff "Etudes-Tableaux", Schumann's Fantasia in C major, Op. 17, a few Debussy Preludes.

(Continued on page 29)

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## Earl Wild—An Eclectic Pianist

(Continued from page 8)

the string players by transposing Beethoven's Fifth Symphony, say, from C minor to B minor to facilitate the playing of the string section.

This is an observation one wouldn't ordinarily expect from a pianist, but Wild is thoroughly familiar with string-players problems not only from his long association as a chamber-music pianist—he has performed on the leading networks every major work in the form that calls for a piano—but he also studied the violin and the cello at one time as a hobby.

### Unusual Repertory

A pianist, Wild contends, cannot afford to limit his knowledge of music to his own instrument. He himself knows the whole literature of music, vocal as well as instrumental, besides having a tremendous repertoire of piano music at his finger tips which includes many works that have disappeared from concert programs, or which, for some strange reason, have been overlooked. Among these are the concertos by Busoni, D'Albert, Scharwenka, Medtner's in C minor, and Moscheles' in G minor. Some day he hopes to give a concerto series in which he will be able to play these works.

His repertory also includes the Godowsky versions of Henselt's "Si j'étais oiseau", Weber's "Perpetual Motion", and the Johann Strauss "Künstlerleben" Waltzes. Nicolai Medtner he considers the most unjustly neglected of composers. "Medtner's Improvisation on his own song 'The Song of the Water Nymph', Op. 47, is a wonderful and fantastic piece of music no matter how you look at it. Like the Schumann 'Carnival', each variation bears a title appropriate to its context."

European audiences, Wild found, are receptive to American artists. One of the things that impressed him on his tours abroad was the light action of the European pianos, Pleyel's in particular. "How easy it is to play glissandi in octaves on a Pleyel, and how you tear your fingers in attempting them on some of the pianos in America. I must

say the lighter action of the Baldwin has been a step in the right direction".

An indefatigable worker and merciless self-critic, Wild, nonetheless, often plays his programs, or the works in preparation, for his close friend Mrs. Simon Barere, whose helpful criticism he values highly. Answering my question as to how he kept up his fabulous technique—of which he gave a memorable demonstration in his recent Town Hall recital when he played seven of the Liszt "Transcendental Etudes"—Wild, in contrast to some pianists who would like you to believe that they have passed that stage, replied, "I PRACTICE—every day! I never allow myself to expend my technical capital as it were, but keep adding to it. One must always have sufficient technical reserves on hand to draw upon in an emergency. Too many pianists stop practicing and then wonder why they can't play as well as they used to. Technique is something you can't neglect even for a day. It is not something that once acquired can be kept. It slips out of your fingers all too easily. I am continually adding new works to my already extensive repertory. In addition, I am always reworking numbers that I have played before but have laid aside so I can come back to them afresh. In working on a new piece, for instance, I study it for a while, and then lay it aside for six or eight weeks. Only by this constant laying away and return can I obtain perspective.

### Time and Study

"It is amazing how a musical concept will deepen with time; how meanings clarify with restudy and replaying. Time also sheds light and shadow on a score. The more a pianist knows and feels about interpretative values, the more ably, I believe, he will be able to fulfill his function in lighting up and displaying to his audience the beauty of great masterworks."

Earl Wild has been playing the piano since he was four years old. A native of Pittsburgh, he studied piano with Solmar Janson at Carnegie Tech, which had special

courses for talented students in the arts, all though his grammar, high school, and college years. Invited to play a program over radio station KDKA at an early age, the response was so enthusiastic that he soon had a program of his own. Soon after settling in New York, he became a pupil of Egon Petri with whom he studied "not long, but intensely". Wild's admiration for Petri, both as man and artist, is boundless.

"Petri", he will tell you, "has a fantastic mind and a tremendous repertoire. He also has a rare sense of humor. I once heard him do a hilarious improvisation—he's a marvellous improviser, by the way—in which he played a Wagnerian theme in the bass with the left hand while the right hand kept repeating 'The Music goes round and round'. Petri believed in eliminating all excess movements at the keyboard. He had a simple remedy to cure this fault in his pupils which never failed to work—imitation followed by advice. Petri also believed in treating the great composers as human beings and did not approve of approaching their works as though they were sacrosanct".

### Gifted Improvisor

Wild, like Petri, is also a brilliant improviser, but only the fortunate few in intimate social gatherings even hear this phase of his art since he consistently refuses to exercise it in public. That shy reserve of his platform manner that blends, curiously enough, so well with his scintillating and romantic style of playing, breaks down when he is in congenial company. Then his talents as a keen wit and brilliant conversationalist come to the fore.

An eclectic pianist equally at home in all schools—classic, Romantic and modern—Wild's preference leans to the Romantic in music. Few pianists play the music of the Romantic composers with so poetic an insight as he. As Wild sees it, to be an interpreter "one must succeed in making music triumph over the verbal vocabulary. Music must transcend the verbal cage of our everyday life." Without compromising his own high standards, he has consistently followed a principle of making music meaningful to people.

Although he is an experienced

conductor, Wild has no great ambitions along that line. Hofmann and Rachmaninoff were the idols of his youth and, like Hofmann and in Hofmann's words, he is "well content to be a pianist".

Like most busy artists, Wild has little time for hobbies but he does find time to cook and read. He took up the culinary art because he got bored with eating in restaurants and then found to his surprise that "it is the one occupation you can lose yourself in" and that "good cooks, like good performers, are without fear".

His reading is now confined largely to current books, historical fiction in particular. "Why historical fiction?" I asked him. "Because", came the characteristic reply, "I am a student of periods and styles and I found that I can often get more information from a good period novel than I can get out of more serious works. For instance, I learned some interesting facts about Gluck and the operatic world of his time from André Castelot's 'Queen of France'. To succeed in music today one has to be versatile, to know all musical approaches, and to appreciate various styles".

### Ideas on Teaching

Although Earl Wild doesn't teach, he expressed some sound, if radical, opinions on the subject that are worth more than a passing thought.

"The nurturing of an inner strength—not by mottos or clichés—but by the visualization of the over-all picture of a career in music, and the concert field in particular, with its heartaches and discouragements as well as its triumphs, is the crying need of the up-and-coming young artist; so is the understanding that only through knowledge and discipline can success be approached. As part of the curriculum, all music schools should provide weekly lectures by prominent persons in the various branches of the music business—publishers, composers, juke-box operators, record distributors and recording-company officials, performing artists, and concert managers—so that the aspiring artist student will be under no illusions. With knowledge of the pitfalls before them,

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they will be able the better to hurdle the bad critiques that so many young instrumentalists receive at their debut recitals, or composers experience in facing their publishers and, last but not least, the predicament confronting conductors".

Earl Wild's appeal as a pianist was perhaps best summed up by Glenn Dillard Gunn in a review for the *Washington Star* with these words: "He lures the multitude and yet commands the respect of the cognoscenti".

## ORCHESTRAS in New York

(Continued from page 20)

two excerpts from Bizet's "Carmen", which gave her an opportunity during the Seguidilla to play castanets for the children.

The novelties of the program were two compositions by Mr. Goodman, his very brief Scherzo for Percussion, and "Ballad for the Dance", which received its premiere on this occasion. The solo dancer in the "Ballad" was 15-year-old Elina Mooney. The music was energetic, in a contemporary vein, and had rather more melodic interest than one would have expected (it was also scored solely for percussion). Other works performed included the Overture to Mozart's "Abduction from the Seraglio", "Danse Macabre" by Saint-Saëns, and excerpts from Prokofiev's Fifth Symphony. Mr. Schippers, who spoke engagingly to his audience, conducted with acuity and warmth. —D.B.



Leon Barzin

### Barzin Returns; Leads Rivier Premiere

National Orchestral Association, Leon Barzin, conductor. Robert Goldsand, pianist. Carnegie Hall, Nov. 26:

"Waverley Overture" ..... Berlioz  
Piano Concerto, Op. 23 ..... Kabalevsky  
Symphony No. 5 ..... Rivier  
(First American performance)  
"Alborada del Gracioso" ..... Ravel

After a year's sabbatical Leon Barzin has returned to the helm of the National Orchestral Association. This amazing organization, with an annual turnover of at least half of its forces, not only provides training for its fledglings but prepares excellent concerts for its patrons.

This year seems particularly bright, for Mr. Barzin has collected about him a responsive, warmly expressive group. The lower strings have an unusually rich quality, as demonstrated in Berlioz's youthful work; and the brasses have a technical competence that made the Ravel tongue-twister a delight.

The Kabalevsky Piano Concerto, with Robert Goldsand as the expert soloist, was well played. It is, however, cliché-ridden, with much huffing and puffing and little strength. Jean Rivier's Fifth Symphony received its American premiere and proved to be an unrewarding experience. Expertly orchestrated, concise in its utterance, it lacks the sinews and the thematic logic that go with

the title "Symphony". Its themes are mere emotional catch-phrases, the sections are strung out and not organized in a true symphonic style. Through it all, though one shared its musical climate, one craved for some substance. The orchestra gave it a first-rate reading. —E. L.

### Flagello Work Played By Manhattan Orchestra

Manhattan School of Music, Nov. 26.—The Manhattan Orchestra, of the Manhattan School of Music, was conducted by Jonel Perlea in the first performance of Nicholas Flagello's "Missa Sinfonica". Mr. Flagello is a member of the school faculty. He believes his work is the first Mass composed entirely for orchestra. Mr. Perlea also conducted on the program Mozart's Symphony No. 34, in C major and Brahms's Symphony No. 1.

### Novaes Is Soloist With Cluytens

New York Philharmonic, Andre Cluytens conducting. Guiomar Novaes, pianist. Carnegie Hall, Nov. 28:

Symphony in C ..... Bizet  
Piano Concerto ..... Schumann  
"Pictures at an Exhibition" ..... Mussorgsky-Ravel

For his final week, Andre Cluytens not only brought us an unforgettable interpretation of the Schumann Piano Concerto by the serene and gracious Guiomar Novaes but also an extraordinarily vital and imaginative performance of the Ravel orchestration of Mussorgsky's "Pictures at an Exhibition".

Miss Novaes' playing of the Schumann went straight to the heart of the matter. I imagine that Clara Schumann must have performed it like this with tenderness, singing beauty and spontaneity, yet at the same time with noble taste, exactitude and heroic strength in reserve. It needed only the opening bars to show us that Miss Novaes was going to play certain passages with passion and power, yet she turned at once to a world of sensitive lyricism. The dialogue with the solo winds and strings in the Intermezzo was exquisitely done, but it was in the final movement that the full measure of Miss Novaes' mastery was felt. All of its rhythmic and dynamic problems melted away in a performance that was a miracle of phrasing, accent and tonal sweep.

One of Miss Novaes' secrets is her scrupulous accuracy of detail. If Schumann wants pedal for three beats out of four or a phrase that cuts across the bar lines, he gets it every time. This results in true freedom of expression, far more exciting than musical license.

The orchestra played the Bizet symphony with charming snap in the fast movements and senuous languor in the Adagio (after which Harold Gomberg took a bow for his beautiful oboe solo). Had Mr. Cluytens reduced the size of the orchestra, it would have had more transparency. But every player was needed for the

superb performance of the "Pictures", which for the first time in many years held me completely fascinated throughout. —R. S.

### Hambro Plays Gershwin With Philharmonic

New York Philharmonic, Andre Kostelanetz conducting; Leonid Hambro, pianist. Carnegie Hall, Nov. 30:

"La Princesse Jaune" ..... Saint-Saëns  
Overture ..... Copland  
Excerpts from "Rodeo" ..... Gershwin  
Piano Concerto in F major ..... Gershwin  
Excerpts from "The Damnation of Faust" ..... Berlioz  
"Carmen" Suite for Orchestra ..... Bizet

Andre Kostelanetz put together one of his most popular programs for the second of four Saturday night appearances with the Philharmonic. With the exception of the sprightly, seldom-played Saint-Saëns overture to "La Princesse Jaune", the remainder of the evening was devoted to popular favorites, with the "Carmen" and "Damnation of Faust" excerpts as reprises from the encore periods of past Kostelanetz programs.

Leonid Hambro, as soloist in the Gershwin Piano Concerto, proved to be a very capable performer—light-fingered in the finale and lyric in the haunting slow movement. Mr. Hambro devotes most of his time to chamber music these days, in addition to his teaching at the Juilliard School of Music. It was enjoyable hearing him with orchestra once again.

The Philharmonic did not sound



Paul Duckworth

Andre Kostelanetz

fully rehearsed for this program. Mr. Kostelanetz, always generous with encores, played pieces by Rachmaninoff, Wolf-Ferrari, Johann and Josef Strauss. The evening closed with the "Can-Can" from "Gaité Parisienne", which brought the loudest applause from the capacity audience. —W. L.

### CBS To Broadcast B Minor Mass

The complete B minor Mass of Bach, as performed by the Bach Choir of Munich at the 1957 Bach Festival in Ansbach, Germany, will be heard in two holiday broadcasts on the CBS Radio Network, Dec. 23 and 24, 10:05-11:20 p.m., EST.

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# Gigli Dies in Rome at 67



Beniamino Gigli in "Don Giovanni" (left), "Martha" (below center), and "Lucia di Lammermoor" (right)

## BENIAMINO GIGLI

Rome. — Beniamino Gigli, 67, noted tenor who succeeded Enrico Caruso at the Metropolitan Opera, died of pneumonia at his home here on Nov. 30. At his bedside were his wife, Costanza; his daughter, Rina, with her husband, Lello Ceroni; and his son, Renzo, with his wife, Wanda.

Mr. Gigli was born in 1890 at Recanati in central Italy. He received most of his operatic training at the Conservatory of Rome, and made his debut as Enzo in "La Gioconda" in 1914. He then sang in opera houses throughout Europe, and finally at La Scala in Milan. His rise to fame was rapid and he soon became one of the most popular tenors in Europe. He had great success when he created the role of Ruggero in Puccini's "La Rondine" in 1917.

He made his American debut at the Metropolitan Opera House in 1920, in a revival of Boito's "Mefistofele". This was followed by several extensive recital tours of the United States.

In 1932, he resigned from the Metropolitan after a dispute with its director, Giulio Gatti-Casazza. In 1931, when the company was in a difficult financial situation, all the members of the company were asked to accept a reduction in salary. Mr. Gigli refused. Thirty-two members of the company then signed a joint letter of protest against him to Mr. Gatti-Casazza. The tenor still refused to change his position and left for Italy.

## Returns to America in 1938

For the next six years he appeared in several European countries. He returned to America in 1938, making his first appearance with the San Francisco Opera Company in "Andrea Chenier". He also sang that year at the Metropolitan, despite his vow never to return.

On several occasions, Mr. Gigli expressed criticism of the United States and its Allies in World War II. His own countrymen accused him of friendliness with the Germans during the occupation of Italy. However,

in 1945, the Council of the Musicians Syndicate in Rome absolved him of all charges of collaboration.

In 1953, the Italian Christian Democratic party listed him as one of its candidates for parliament. He attempted, in vain, to withdraw his name. As a last resort he campaigned on the platform: "Don't vote for me. I'd rather sing." He was defeated.

He returned to New York in 1955, after an absence of 16 years, and gave three farewell concerts.

## ERICH KORNGOLD

Hollywood, Calif.—Erich W. Korngold, 60, Motion Picture Academy award-winning composer, died on Nov. 29 in North Hollywood Hospital.

In addition to his film work, Mr. Korngold was a composer of operas, symphonies, and chamber music. His musical scores for the films "Anthony Adverse" (1936) and "Adventures of Robin Hood" (1938), received Academy Awards.

Born in Bruenn, Austria-Moravia, Mr. Korngold was regarded as a child prodigy. At the age of 11, he composed a widely-performed pantomime titled "Der Schneemann". "The Dead City", one of his operas, was given by the Metropolitan in New York on Nov. 19, 1921, with Maria Jeritza making her New York debut in the leading soprano role.

## WELDON HART

East Lansing, Mich.—Weldon Hart, 46, head of the music department at Michigan State University, died on Nov. 20. Mr. Hart had been a member of the Michigan State faculty since September, having come from West Virginia University, where he had been director of music.

Mr. Hart had also been head of the music department of Western Kentucky State Teachers College. He was also a composer, and a recent work of his, "Stately Music for Strings", was performed last year at the 26th annual Festival of American Music of the Eastman School of Music at Rochester, N. Y. He had



served as a teaching fellow at the Eastman School, where his Symphony No. 1 was performed in 1946.

## MSLISLAV DOBUJINSKY

Massapequa, L. I., N. Y.—Mstislav Dobujinsky, 82, well-known designer for the opera and theatre, died here on Nov. 20.

Mr. Dobujinsky was born in St. Petersburg, Russia, and studied at the Imperial Russian Academy of Fine Arts. Before the revolution, he designed scenery and costumes for ballets produced by Serge Diaghileff. He subsequently worked for the Dresden Opera and theatres in Brussels and Prague, as well as for the Sadlers Wells Theatre in London.

Mr. Dobujinsky provided the décor for the Metropolitan Opera Company's productions of "Un Ballo in Maschera" (1940-41), "Khovantchina" (1949-50), and "Boris Godunoff" (1952-53). More recently he designed settings for Prokofiev's "The Love for Three Oranges", produced by the New York City Opera.

## ORLEY SEE

San Jose, Calif.—Orley See, 72, founding conductor of the Oakland Symphony, died here on Nov. 26. Mr. See had played the violin in a number of orchestras, including the Cincinnati Symphony. He founded the Oakland orchestra 24 years ago. At one time, Mr. See was a correspondent for MUSICAL AMERICA. Surviving is his widow, Mrs. Adeline See.

## ETHEL JACKSON

East Islip, L. I.—Ethel Jackson, 80, who played the title role in the original Broadway production of "The Merry Widow", died here on Nov. 23. Miss Jackson's last appearance on Broadway was in 1939 in "Key Largo", starring Paul Muni.

A sister, Mrs. Marion Inman of Norwalk, Conn., survives.

## OTTO WICK

Austin, Texas.—Otto Wick, 72, formerly of New York City, and a composer and conductor of San Antonio, Tex., died here on Nov. 19.

Mr. Wick, who was born in Germany, received his musical training there and at the New York College of Music. Prior to World War I, he conducted at the Manhattan Opera House, and from 1921-24, he was director of the New York Liederkranz Society. More recently he was

musical director of the San Antonio Civic Opera Company.

He composed the music for the opera "The Lone Star", the light opera "Moon Maid", the operetta "For Art's Sake", and the music drama, "Mata-suntha". Surviving are his wife, Mrs. Elsa Wick; a daughter, three sons, and a brother, Bruno Wick.

## HARRY B. LOEB

New Orleans.—Harry Brunswick Loeb, 73, writer, music critic, impresario, and composer, died here on Nov. 30, following an 11-month illness.

A native of New Orleans, Mr. Loeb was the son of the late Samuel B. Loeb, who came here from France, and the former Cecile Dreyfous, of New Orleans.

A graduate of Tulane University, he was manager of the famous French Opera Company here until the opera house burned down.

He was for many years New Orleans correspondent for MUSICAL AMERICA, and also served at varied times as a music critic for the *Times-Picayune* and the *Item*. Among his many articles about music is a chapter on New Orleans opera in the book "Musical U.S.A."

He was the owner of the Harry B. Loeb Piano Company at one time. He composed several songs, of which "Beloved" was popular some years ago.

With the late Corinne Mayer, he helped found the New Orleans Philharmonic-Symphony Society, and he remained active in Philharmonic circles. He was also a member of the board of directors of the New Orleans Opera House Association.

He is survived by a sister, Mrs. Eberhard P. Deutsch.

## GIUSEPINA TEBALDI

Giussepina Barbieri Tebaldi, 68, mother of Renata Tebaldi, soprano of the Metropolitan Opera, died in New York City on Nov. 30. She and her daughter arrived in the United States from their home in Milan early in October. She was stricken with a heart attack on Nov. 21.

Mrs. Tebaldi was born in Langhieran, Italy. She was with her daughter constantly at social and professional appearances, since Miss Tebaldi made her operatic debut in 1944. The father, a cellist, was separated from the mother when Renata, their only child, was a young girl.

Some 1,000 persons, many of them leading operatic musicians, attended a Solemn Requiem Mass at St. Patrick's Cathedral for Mrs. Tebaldi, on Dec. 3. Cardinal Francis Spellman celebrated the Mass. Burial will be in Italy.

When her mother was first stricken, Miss Tebaldi canceled her first scheduled appearance of the season at the Metropolitan. She has since canceled all other performances for the season.

## IGNAZ ZITOMIRSKY

Ignaz Zitomirsky, 77, voice instructor who came to the United States from Paris in 1939, died on Nov. 13 in New York City. His widow, Meg, survives.

Saginaw, Mich.—Soloists scheduled to appear with the Saginaw Civic Symphony, Josef Cherniavsky, conductor, during the 1957-58 season, include James Wolfe, pianist, Oct. 20; Elliot Magaziner, violinist, Dec. 3; Hoté Casella, interpreter of American Indian Songs and Legends, Feb. 9; and William McGrath, tenor, and Marjorie McClung, soprano, March 18.



## RECITALS in New York

(Continued from page 25)

ludes, and Liszt's "Transcendental Etude" in F minor. This is a formidable program for any pianist to offer, and Mr. Gordon met the test with distinction.

The Mozart was beautifully played with a neat fluidity and soft polish. The Debussy, too, had a delicacy and tonal finish. Schumann's Fantasia, one of the most difficult works in the repertoire, was charged with a virile intensity. The warmth of tone in the more poetic parts was sacrificed by Mr. Gordon in the torrential passages, which had wide scope as well as detailed accuracy. The occasional hardness of tone was also evident in the Liszt, but this treacherously difficult piece (so seldom performed) rarely enjoys such a bravura interpretation. On the basis of this recital one looks forward to Mr. Gordon's future with great anticipation.

—M. D. L.



Rita Streich

### Rita Streich . . . . . Soprano

Town Hall, Nov. 27 (Debut).—For her New York debut Rita Streich had chosen a heterogeneous and staggeringly difficult program, but she sang it with such astonishing technical bravura and intelligence that her daring was justified. It takes more than dazzling coloratura pyrotechnics to sing such things as Milhaud's "Chansons de Ronsard" and Stravinsky's "Three Little Songs (Memoirs from My Childhood)" and "Tilimbom", from the "Stories for Children". And one of the loveliest mo-

ments of the recital was Miss Streich's performance of the Romanze from Schubert's "Rosamunde", which is pure, distilled lyricism. With a voice that was sensational neither in amplitude nor in range of natural color, she achieved musical results of a very high order. Miss Streich is no bird-brained vocal acrobat but a real musician.

For sheer brilliance and charm, nothing was more impressive than her singing of Zerbinetta's aria, from Strauss's "Ariadne auf Naxos", which had already contributed to her formidable reputation among American record fans. In this, as in everything on the program, the incredibly sensitive and shimmering accompaniment of Paul Ulanowsky was a major contribution to her triumph. And Miss Streich was careful to emphasize this fact by constantly sharing applause with him.

The full measure of her musicianship came to the fore in the Milhaud songs with their quicksilver moods and mercilessly high and tricky vocal lines. Nor did Miss Streich miss the wit of the setting of "Dieu vous gard", with its hints of popular music. The enchanting Stravinsky songs, sung in Russian, were also flawlessly projected.

Miss Streich opened her program in English, with Handel's "I'll to the well-trod stage anon", and continued with Mozart's "Un moto di gioia", "An Chloe", and "Alleluia" from the motet, "Exsultate, Jubilate". In these she scaled down everything to a careful, almost miniature, style that robbed the music of vitality. In the Schubert, Schumann and Wolf group that followed, she began to expand, and the famous Strauss aria was wholly unconstrained. She should not have tacked the silly showpiece "Je suis Titania", from Thomas's "Mignon", onto the end of the program, and it was her least effective performance. But with her first encore, Schubert's "Die Forelle", she was again in splendid form.

—R. S.

### Sir Francis Cassel . . . Pianist

Carnegie Hall, Nov. 27 (Debut).—Sir Francis Cassel, English financier, philanthropist, racing representative, and self termed "amateur" musician, made his American debut on this oc-

(Continued on page 31)

After Jerome Hines' recent concert in Mansfield, Ohio, he is greeted by local members of the Civic Music Association. Standing, from the left: D. Osborne Meese and Howard G. Miller. Seated, from the left: Mrs. D. Osborne Meese, Mr. Hines, and Mrs. George J. Searle, corresponding secretary



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## In the news 20 years ago

"Schumann's unedited Violin Concerto, which was written shortly before his mental breakdown," writes **MUSICAL AMERICA's** correspondent in Berlin, "had its first public performance at a joint meeting of the Reichs Culture Chamber and the 'Strength-through-Joy' Organization held at the German Opera in Berlin on Nov. 26. Prof. George Kulenkampf of the faculty of the State Academy of Music was the soloist, and was accompanied by the Berlin Philharmonic under Dr. Karl Boehm, General Music Director of the Dresden Opera."

"Chancellor Hitler and members of the Cabinet and Diplomatic Corps were present, as well as a gallery full of press representatives and all the leading personalities in Germany's worlds of art, literature and music. The atmosphere and ornament were those of a world premiere of the first magnitude, except that professional criticism was temporarily silenced by reverence and the homage now paid by common consent to all those enthroned in the German Pantheon of art."

The first American performance of the concerto and the first New York recital of Yehudi Menuhin in nearly two years worked together to fill Carnegie Hall to capacity on the evening of Dec. 6.

Gounod's "Roméo and Juliette" is restored to the Metropolitan Opera after an absence of two seasons on Dec. 6. The cast includes Bidu Sayao, as Juliette; Richard Crooks, as Romeo; John Brownlee, as Mercutio; and Ezio Pinza, as Friar Laurent.

Zinka Milanov makes her American debut, as Leonora, in "Il Trovatore" at the Metropolitan on Dec. 17.



Twenty years ago in Hollywood: Igor Gorin visits Louella Parsons (left) and Jeanette MacDonald

"The new singer made a good impression," wrote a critic. "The voice, while not an amazing one from any point of view, has a beautiful mezza-voice and pianissimo, though in louder tones, especially at the top, there was a spread quality of production. . . . She sang well on pitch and her phrasing was, for the most part, good. She seems well routinized, though judgment on her dramatic ability must wait an appearance in a more exigent role."

Another new member to the Metropolitan Opera Company is Nicola Moscona, who made his debut, as Ramfis, in "Aida," on Dec. 13. "Mr. Moscona's voice is young and resilient. He seemed thoroughly at home on the stage, and a further experience with his acting may reveal more qualities than are necessary in the wooden character of the high priest."

A recent recruit to motion pictures is the pianist-conductor Jose Iturbi, who will make a "short" as soon as an acceptable script can be found.

### Ann Arbor Audience Greets Menuhin

Ann Arbor, Mich.—Yehudi Menuhin returned to Hill Auditorium for the third concert of the Choral Union Series, giving the capacity crowd a program of unhackneyed works consisting of Grieg's G major Sonata, Bach's D minor Partita, Schubert's "Fantaisie" (Op. 159), Szymanowski's "Dryades and Pan," and Paganini's "Palpiti." While Mr. Menuhin's technical virtuosity was breathtaking in the Bach, it was in the Grieg and Schubert that his warmth of feeling merged with that of Adolph Baller, his accompanist, to produce a thrilling performance.

Less than a fortnight following, another evening of tonal splendor was offered by George Szell and the Cleveland Orchestra, which has never sounded better than they did in the Bruckner Ninth Symphony.

William Warfield, final pre-holiday Choral Union soloist, upheld this season's reputation for uncommon-place programming. Mr. Warfield's sonorous baritone soared through an even score of seldom heard songs of Loewe and Schubert, old American songs arranged by Copland, spirituals arranged by Burleigh, and arias by Verdi, Handel, Lully and Bach.

The Florence Festival Orchestra was applauded on its initial appearance in Hill Auditorium, when it presented the second program of the Extra Concert Series. Carlo Zecchi and his men were cheered for their smooth playing of works by Rossini, Cherubini, Pizzetti and Verdi. Franco

Mannino received an ovation for his "Sinfonia Americana."

A perennial favorite of the University of Michigan, Rudolf Serkin was the third artist of the Extra Series, once again revealing his superb artistry in an ambitious program.

—Helen Cutler

### Cunningham Gives Dance Program

Brooklyn Academy of Music, Nov. 30.—Three first performances and one New York premiere were presented by Merce Cunningham and his company. Mr. Cunningham was the sole dancer in "Changeling," which had music by Christian Wolff. The changeling undergoes transmutations from one bizarre attitude into another. Mr. Wolff's score, employing a partially prepared piano, with its strange but interesting sounds, was appropriate to the dance. The multitude of clever ideas, the quick imagination and the sense of irony involved in the brilliant choreography and execution cannot easily be described.

"Springweather and People," which had its local premiere, consisted of a lengthy series of fanciful lyrical episodes. Many vagaries of love in the springtime were expressed. The music, composed for the dance by Earle Brown, employed a chamber orchestra (flute, trumpet, French horn, electric guitar, violin, cello, bass, piano and percussion) conducted by John Cage. It consisted of a series of remarkably rich, usually atonal pointilistic sonorities, and was effective, especially during the first 20 minutes, as an adjunct to the dance. One was impressed by the subtle and complex, often striking organization of the sequences, and by the group's high technical standards of execution. "Springweather" might be condensed with benefit.

"Labyrinthian Dances" seemed the least satisfying of the new works. This may have been because of Josef Hauer's 12-tone score for piano four hands, which sounded contrived, like the working out of a solid-geometry problem. One noticed careful planning, fluidity of line, even structural unity in the design of the work, but little fruitful contact developed between any of the six dancers. It was a poem of loneliness and despair without much emotional depth.

"Picnic Polka" and "Banjo" to Gottschalk's music were gay bits of satire, danced with great animation. "Picnic Polka" had its premiere. "Nocturnes" (Satie), familiar to Mr. Cunningham's audiences, had a spacious, beautiful performance. The hard-working members of the company were Remy Charlip, Bruce King, Carolyn Brown, Marianne Simon, Viola Farber and Cynthia Stone. David Tudor and Mr. Cage were the pianists in "Labyrinthian Dances" and "Picnic Polka"; Mr. Cage in "Nocturnes"; and Mr. Tudor in "Changeling." Costumes were designed by Bob Rauschenberg; the lighting was by Nicola Cernovich.

—D. B.

### CBS-TV Schedules New York City Ballet

Tchaikovsky's "The Nutcracker" ballet will be presented as a special holiday program on CBS Television's "The Seven Lively Arts," Sunday, Dec. 22. The hour-long program will be danced by the New York City Ballet, and will be choreographed for the camera techniques of television by George Balanchine. Maria Tallchief and Andre Eglevsky will head the cast, which will include 55 regular members of the company.

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## RECITALS in New York

(Continued from page 29)

casion. To pass critical judgment on a man who has an obvious love for music is difficult.

As a pianist, Sir Francis is indeed an amateur. He has a limited technique, and the majority of the pieces he played, among which were Beethoven's Sonata in C sharp minor, Op. 27, No. 2, and Chopin's Sonata in B flat minor and Polonaise in A flat, were beyond his technical capabilities. But he is an amateur in the finest sense of the word. Though music occupies only one facet of his life, he possesses more than just a love for it. He is a talented and sensitive musician, albeit not a profound one.

Though a debut concert at Carnegie Hall might be considered pretentious, there was nothing pretentious about Sir Francis' playing or personality. He gave the impression of a man who derived a great pleasure from playing the piano, and apparently equally as much pleasure by sharing his playing with an audience. Since he obviously had the means at his disposal to give this concert, it is no less credit to him for having done so. —P. C. I.

### Paganini Quartet

Town Hall, Nov. 29.—The Paganini String Quartet drew a near-capacity audience to this concert, which was a rewarding one in every respect. Three centuries of quartet writing were represented in the program, which included the first New York performance of a work attributed to Haydn. The "Quartetto in D Del Sr. Hayden" [sic], is a pleasant, agreeable, and typically 18th-century work, but only in the Rondo are there any traces of Haydn's style. The Paganini Quartet does not vouch for its authenticity, although one of its members discovered the manuscript in the Escorial in Spain some years ago. The members of the Paganini Quartet — Henri Temianka and Charles Libove, violins; Charles Foidart, viola; and Lucien Laporte, cello — played it with such relish and charm that it did not matter very much who wrote it.

The superb technical polish and finish of the ensemble's playing, with the chief stress always on musical values, was displayed to best advantage in Prokofiev's Quartet No. 2, Op. 92, and, to a lesser extent in the Brahms Quartet, Op. 51, No. 2. The Prokofiev received a performance

The Paganini Quartet. Henri Temianka, first violin; Charles Libove, second violin; Charles Foidart, viola; Lucien Laporte, cello



pulsating with life. Despite the energetic drive and "socked" accents in the opening Allegro non troppo, the ensemble's tone was always lustrous. Wonderously expressive playing, too, made the Adagio a thing of haunting loveliness. The pathos behind the balalaika effects in the middle section of the Adagio, where Prokofiev with uncanny skill delineates the sadness that underlies the little man's efforts to enjoy himself with the simple pleasures of life, were very moving. In the final Allegro, the members of the group made the most of their opportunities for individual as well as collective virtuosity. —R. K.

### Elisabeth Schwarzkopf

... Soprano

Brooklyn Academy of Music, Nov. 29.—"I don't understand any foreign languages, but she made me feel that I could understand every word she was singing." Such was a remark that this writer heard after Elisabeth Schwarzkopf's recital; and the remark, I think, constitutes high praise in itself and for several other reasons.

First, it was a technically taxing program (including five songs by Wolf, three by Strauss, seven by Schubert, and other works by Bach, Gluck, Handel, and Mozart), but the soprano sang so effortlessly, her voice remaining fresh throughout the evening, that this listener was hardly aware of the difficulties involved. Second, Miss Schwarzkopf concentrated so completely in bringing the songs' messages to the audience that one was conscious only of listening to the songs themselves and not to a beautiful voice per se.

It was of a universe of moods as well as characterizations that Miss Schwarzkopf sang. For example, she brought full meaning to the texts of Wolf's "Mignon" and "Philine" with totally different vocal coloration. And she made the gypsy in Wolf's "Die Zigeunerin" such a fierce and bitter creature that it seemed incredible that Miss Schwarzkopf could sing a few moments later with such innocence Wolf's "Mausfallensprüchelein". It is a pleasure to report that George Reeves provided accompaniments that were on as an inspired a level as the singing. —F. M., Jr.

### Perry O'Neil . . . . . Pianist

Town Hall, Dec. 1, 2:30.—Except for two items in his program, which were out of place, Perry O'Neil's first New York recital in three years was a fascinating one. Mr. O'Neil chose to play some unusually interesting and seldom heard works that were ideally suited to his intimate and refined style and clean-cut command of the keyboard. One of these was a large scale Sonata in E major (from a manuscript in the Library of Congress) by the early American composer Alexander Remagle. Although the sonata bears a Haydnish stamp, it definitely

is worth a place in any pianist's library on its own merits. Mr. O'Neil did it full justice.

He followed this with a stylistically appropriate and polished performance of the Ravel Sonatine. Deft fingers, an ear for the subtler tonal colors, and the ability to convey the essence of a piece with a kind of pianistic understatement and within a somewhat limited dynamic frame characterized his playing of such diverse items as the first Prelude and Fugue from Bach's "Well-Tempered Clavier", the five pieces "In the Manner of . . . Wagner, Fauré, Chabrier, Borodin, and Richard Strauss" by Casella and Ravel, the Cyril Scott Passacaglia, MacDowell's Improvisation, Op. 46, No. 4, Ned Rorem's Tarantella (1949), Rachmaninoff's Prelude, Op. 32, No. 8, and Virgil Thomson's evocative "Walking Tune", which is dedicated to Mr. O'Neil.

In attempting the grand manner in Schumann's "Faschingsschwank aus Wien" and the Chopin C sharp minor Scherzo—neither of which fit into the program to begin with—the young pianist merely succeeded in substituting speed for spirit, noise for power, and a meaningless rubato for fantasy. Mr. O'Neil is a fine pianist with a distinctive style of his own; he doesn't have to borrow one from the past. —R. K.

### Nathan Milstein . . Violinist

Carnegie Hall, Dec. 1.—Nathan Milstein, who is celebrating this year the 28th anniversary of his American debut, offered a sterling program that was played with consummate artistry.

With the excellent assistance of Artur Balsam at the piano, Mr. Milstein opened his program with a beautiful rendition of Francesco Geminiani's Sonata in A major, in a tasteful arrangement of his own.

The Brahms Sonata in D minor followed. The interpretation was quite personal and less passionate than those we usually hear, yet authentic and moving.

The Bach Sonata in C major (for violin alone) afforded us a full opportunity to witness the stature of Mr. Milstein's playing, and it was indeed of grand proportions. The technical hurdles were not merely overcome, but ceased to exist. Full atten-

tion was drawn to the conception, which was on a broad and eloquent scale. The fugue was clearly defined and structurally well planned, as was the entire work. This was violin playing at its noblest.

The closing half of the program, which included Mr. Milstein's own "Paganiniana", Falla's "La Jota" and "Asturiana", and Saint-Saëns' Introduction and Rondo Capriccioso, was played with equal technical skill and musical finesse. It was an evening of superlative playing by a superb artist. —P. C. I.

### Maureen Forrester . Contralto

Town Hall, Dec. 1.—Last season, Maureen Forrester gave a New York debut recital that marked her as one of the finest artists around. In this return program, the young Canadian contralto reinforced that judgment. The sound of her voice alone is remarkable, for it is a real contralto, still youthfully fresh, at once velvety and shining. Technically secure, the singer was able to do anything she wanted to with her voice, and she put it at the service of a musically exacting program, which she interpreted with an intelligence and emotional penetration of great distinction.

In the first group were Crüger's "Auf, auf mein Herz mit Freuden"; C. P. E. Bach's "Jesus in Gethsemane", sung with somber beauty; Beethoven's "Der Wachtelschlag", delicately exultant; and his "An die Hoffnung", with its silvery pianissimos. In Schumann's "Frauenliebe und Leben", Miss Forrester suggested the radiant happiness of "Er, der Herrlichste von allen" as surely as she did the sweet inward joy of "Der Ring an meinem Finger" and the sad resignation of the final song of the cycle.

Samuel Barber's five brief "Mélodies Passagères", subtly shaded, led to four songs by Canadian composers written specially for Miss Forrester and given their first New York performances. The most accomplished was Kelsey Jones's intricate setting of Herrick's "To Music", and Patrick Ewing's "Lough Swilly" had its simple lyric charms. Jones' "Hey Nonny No" and Violet Archer's "The Twenty-Third Psalm" completed the group.

(Continued on page 35)

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# **Schools and Studios**

Boston University's Division of  
Theatre Arts scheduled performances  
of Mozart's "La Finta Giardiniera"  
on Nov. 14, 15, and 16, with Sarah  
Caldwell as director.

Désiré Ligeti, bass-baritone former-  
ly of the San Francisco Opera, has  
joined the music faculty of Texas  
Woman's University, Denton, Texas.  
In addition to teaching voice, Mr.  
Ligeti will direct the University's  
Opera Workshop. Other additions to  
the faculty this year include Cath-  
erine Murphy, who will teach voice and  
chorus, and Geneva Scheihing, who  
will direct the music-therapy pro-  
gram.

The Cornell College dramatic art  
and music departments had to re-  
schedule performances of Smetana's  
opera "The Bartered Bride" because  
of cast illness. The productions, origi-  
nally scheduled for Oct. 18-19, were  
presented on Nov. 8 and 9.

Rudolph and Felix Ganz listed a  
two-piano recital on Nov. 27 at the  
Chicago Musical College. The col-  
lege had also scheduled a performance  
of Mozart's "The Impresario" for  
Nov. 20. Two earlier recitals included  
a faculty chamber-music recital, with  
Margaret Cree Evans, cellist; Marion  
Hall, pianist; Raymond Niwa, violin-  
ist; and Walter Wollwage, clarinet-  
ist; Oct. 30; and a recital by Suzanne  
Bloch, well known virginalist, re-  
corder player, and singer to the lute,  
Nov. 6.

Two scholarships for harpsichord  
study at the Mannes College of Music  
with Sylvia Marlowe (the first to be  
awarded by the recently formed  
Harpsichord Music Society) have  
been awarded to Pamela Cook, of  
Chestnut Hill, Mass., a piano teacher  
at the Brearley School, New York  
City; and Eric Leber, of Toms River,  
N. J., a music teacher at the City and  
Country School, New York City.

The WGN library of musical  
arrangements, a 30-year collection of  
operatic, concert, and popular music,  
is being presented to the University  
of Illinois.

The university of Illinois Varsity  
Men's Glee Club has been selected to  
represent the United States at the 1958  
Brussels World's Fair. With two other  
American choruses, the Illinois Glee  
Club under its director, Harold  
Decker, will participate in an inter-  
national Festival of Choral Music at  
the Fair, Aug. 24-31. They will also  
present a joint concert at the United  
States exhibit building following the  
festival.

Four student vocal groups from the  
University of Illinois School of music  
will tour Illinois early in 1958. The  
four groups are the Opera Workshop,  
the University Choir, the Varsity  
Men's Glee Club, and the Women's  
Glee Club.

The new permanent building of the  
University of Illinois Bands has been  
completed and will be formally dedi-  
cated in March when the American  
Bandmasters Association meets on  
the Illinois campus.

The Manhattan School of Music  
will hold auditions this December in  
Cleveland, Chicago, St. Paul, and  
Minneapolis for students desiring ad-  
mission for the fall term, 1958.

Boris Goldovsky was on the Evans-  
ton campus of Northwestern Univer-

sity Nov. 5-10 and Nov. 20-27 to con-  
sult with students who performed in  
a production of "The Marriage of  
Figaro" on Nov. 26. In addition to  
assisting in the production of the  
opera, Mr. Goldovsky provided the  
piano accompaniment for the per-  
formance.

The National Music Camp at In-  
terlochen, Mich., will begin its 31st  
season on June 22. The coming sea-  
son will run through Aug. 18, and  
April 1 has been designated as the  
deadline for applications.

Dika Newlin, associate professor  
of music at Drew University and au-  
thor of the book "Bruckner-Mahler-  
Schoenberg" has received the 1957  
Gustav Mahler Medal of Honor  
awarded by the Bruckner Society of  
America.

The University of Arizona will hold  
its Fifth Annual Regional Music Com-  
petition Festival May 2-3.

The Michigan State University  
symphony orchestra, under the direc-  
tion of Louis A. Potter, Jr., opened  
its 1957-58 concert season on Nov.  
17. The orchestra has scheduled five  
concerts for the season, concluding  
with the annual Orchestra Festival on  
May 25.

A piano accompanist scholarship  
will be awarded annually to an en-  
tering freshman at Centenary College  
for Women, Hackettstown, N. J. The  
scholarship is for a two-year period.  
Each grant will be for \$1,250, \$625  
per year.

The Stanley Quartet of the Uni-  
versity of Michigan has recently made  
three recordings in New York. They  
include Ross Lee Finney's "Quintet  
with Pianist Beveridge Webster" and  
Quartet No. 6, and Quincy Porter's  
Quartet No. 8. The Porter quartet  
was commissioned by the university  
in 1949.

"School for Fathers" ("I Quattro  
Rusteghi") by Ermanno Wolf-Ferrari  
is being given its West Coast premiere  
Dec. 14 and 15 at the University of  
Southern California as the fall opera  
production of the university's School  
of Music.

Syracuse University was host to the  
area All State Music Festival which  
brought some 350 high school musi-  
cians from 45 different schools to the  
university campus for a two-day mu-  
sical program, Nov. 1-2.

The music department of Harvard  
University and the Fogg Art Museum  
joined forces on Nov. 8 to honor the  
generosity of the Naumburg family  
to Harvard University. The occasion  
was the 25th anniversary of the ded-  
ication, in 1932, of the Naumburg  
Wing of the Fogg Art Museum.

The Committee on Fine Arts Pro-  
duction of the University of Califor-  
nia in Los Angeles has announced a  
series of concerts entitled "Three  
Evenings with Great Composers".  
The concerts, to be played by the  
Westwood Musical Artists, will be  
given at Schoenberg Hall on the uni-  
versity campus early in 1958.

The Appalachian State Teachers  
College, Boone, N.C., presented two  
faculty recitals on Sept. 19 and Oct.  
29. Norman Cordon, gave a recital  
on Nov. 18, and the Don Cossack  
chorus appeared on Nov. 21.

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Provision was made for another season at Chautauqua in 1958 by the board of trustees of the **Chautauqua Institution**, who met at Chautauqua on Nov. 9. A budget was presented to the members of the board insuring a program of unusual attractiveness and improved facilities. Authorization was voted for the continuation of the contract between Chautauqua Institution and Syracuse University under which Syracuse University conducts the University credit education work. Chautauqua's 85th annual season begins June 29 and extends through Aug. 24.

Gerald Smith, baritone, visiting associate professor of voice at the **University of Oregon**, was recently presented in concert there. Normand Lockwood, visiting professor of composition at the University, accompanied Mr. Smith in three of his own compositions. George Hopkins was Mr. Smith's regular accompanist.

The third annual state convention of the South Dakota Music Association was held on the campus of **Northern State Teachers College**, Nov. 8-9.

Musical compositions by **University of Texas** students in composition and counterpoint were performed by the composers or fellow-students in a recital on Oct. 30.

Frederick Fuller, baritone, gave the first recital of a series of intimate song recitals entitled "Musica Intima" at the auditorium of the **Mannes College of Music** on Nov. 19.

A new series of programs entitled "Music for an Hour" will be given throughout the academic year by the music department of **Barnard College**.

Students at Barnard and Columbia University participated in the first program, which was given on Nov. 22.

**DePaul University** has announced the formation of a Catholic Church Music Information Library to serve as a repository service for organists and choirmasters of the Chicago area.

**Dartmouth College** has scheduled a festival of 18th-century music to be held at the college April 25-27.

**Carlo Hemmerling** has been appointed director of the **Conservatory of Lausanne**, Switzerland.

**The Broadway Grand Opera Association, Inc.**, Marguerite Moor, general musical director, gave a performance of Verdi's "Rigoletto" on Dec. 8, at the High School of Fashion Industries in New York City.

**John Brownlee**, baritone of the Metropolitan Opera, president of AGMA, and director of the **Manhattan School of Music**, will become the commentator for the WCBS radio program, "Backgrounds of Music," heard Saturdays, 6:30-7:00 p. m. EST. Singers, past and present, will be discussed and rare recordings will be heard.

**Max Rostal**, recently appointed as professor at the State Academy of Music in Cologne, was invited to serve on the jury of the International Wieniawski Competition, which took place in Poland the first half of December.

**An International Music Academy**, with public master classes headed by academy professors from Vienna and Salzburg, will be presented in the Austrian Pavilion at the 1958 Brussels World Fair, from April 17 to Oct. 8.

**The Queens College Choral Society** presented its 17th annual performance of Handel's "Messiah" on Dec. 14, in the Hunter College Assembly Hall. The performance was under the direction of John Castellini, founder and director of the society, and assisting artists included Valerie Lamoree, soprano; Beatrice Krebs, contralto; Davis Cunningham, tenor; and John Reardon, bass.

The board of directors of **Alverno College**, Milwaukee, Wis., has announced the appointment of Sister M. Theophane, O.S.F., as director of the department of music.

**The Cleveland Orchestra** will receive grants this season from the **Kulas Foundation** to add an addi-

tional week of children and young people concerts.

The Saturday Consort presented by the department of Fine Arts of **Carnegie Institute**, gave the first of a series of three concerts devoted to Renaissance and Baroque music on Nov. 30, in the Institute's Painting Gallery.

**Carroll Hollister's** pupil, Beatrice Rippy, won second place in the recent annual nationwide contest for a scholarship award given by the National Association of Negro Musicians. Mr. Hollister is collaborating with the violinist Henri Aubert in a series of recitals, and is again the pianist for Opera '58.

**The Illinois Wesleyan University** School of Music presented its first Collegium Musicum in a concert devoted exclusively to early music, on Nov. 24. The concert was also the occasion for the first public use of the university's newly acquired harpsichord.

The department of music at **Bowling Green State University**, Ohio, is planning to issue a monthly summary of the school's music activities under the caption of "Music Hall Newsgrams".

**The Washington Square College** Chorus and Orchestra of **New York University** presented its first concert of the academic year on Dec. 6. At this concert, Victor Yellin, conductor of the group, gave the premiere of his own "An Introduction to Dogs," for woodwinds and chorus. Harold J. Heeremans, also a member of the faculty, gave his second organ recital on Dec. 8, at the First Unitarian Church in Brooklyn.

**The Henry Street Music School** presented its first concert of this year's series on Dec. 7. Its first program offered the first New York performance of Paul Creston's "Lydian Ode".

The 18th annual community performance of Handel's "Messiah" was given on Dec. 8 by the **Peabody College**, Nashville, Tenn.

**The Adelphi College** Glee Club will present its annual Christmas concert on Dec. 19, in Woodruff Hall on the campus.

**William L. Johnston** has joined the **University of Wisconsin Extension Division** as assistant professor of music.

**Vronsky and Babin** are congratulated by members of the Newton (Mass.) Community Concert Association. From the left: Ruth Perkins, first vice-president; Rabbi Morris Rothman, board member; Vronsky and Babin; Mayor Howard Whitmore, board member

Fred C. Pearson



**Cornell College's** Oratorio Society, now in its 59th year, gave its 53rd annual performance of Handel's "Messiah" on Dec. 15.

**The Hunter College** Choir, together with the Yale Glee Club, offered a joint concert of choral music on Dec. 7 at the Hunter College Assembly Hall.

## Education Society Lists Conference

The 1958 Meeting of the International Society for Music Education will be held in Copenhagen, Denmark, July 31 to Aug. 7. This will be the third international conference of the society, which is under the auspices of UNESCO. The conference will be concerned with "The Role and Place of Music in the Education of Youth and Adults".

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## Villa-Lobos Leads Symphony Of University of Miami

Miami.—The University of Miami Symphony, at the personal invitation of Villa-Lobos, had the privilege of presenting two premiere performances at the second pair of concerts, Nov. 17-18.

The orchestra, under the direction of Mr. Villa-Lobos, played the first American performance of his "Eu te ame", for voice and orchestra, with Frances Yeend, soprano, as soloist. The second work, which received its world premiere, was the Four Danzas Sinfonicas by Julian Orbon, a young Cuban composer and a pupil of Mr. Villa-Lobos.

In the opinion of the Brazilian composer, the 32-year-old Orbon is among the most gifted and original composers of our time. After hearing his Four Danzas Sinfonicas, the praise seemed justified. Throughout the entire work there is evidence that it has been constructed by a master craftsman. It is brilliantly orchestrated, and the mood of each of the four movements is completely different. The composer knows how to express himself and hold the attention of his audience.

Though the work is demanding on the players, the orchestra, under Mr. Villa-Lobos' direction, performed it brilliantly. The composer was present to accept the applause.

#### Yeend Is Soloist

Frances Yeend sang the solo part in Villa-Lobos' "Eu te ame" in Portuguese, and her voice was noteworthy for its warmth and tonal beauty. It was vibrant and sonorous in two Wagner arias; "Dich theure halle", from "Tannhäuser", and "Elsa's Dream", from "Lohengrin".

"Eu te ame" is a fine example of Villa-Lobos' creative gift. Rich in harmonization in the modern idiom, and scored in a masterly fashion, this work should have frequent performances in this country during the season. The program also included Wagner's Overture to "Die Meistersinger", the exhilarating and melodious "Danzas Africanas", by Mr. Villa-Lobos, and his majestic transcription of Bach's Organ Prelude and Fugue No. 6.

For the first concert of the 31st season, the conductorial chores were in the capable hands of Arthur Fiedler. Guimar Novaes, Brazilian pianist, was the soloist in the Schumann Piano Concerto. This was an exceptionally fine interpretation of the concerto, and her rhythmic control in the final movement made for an evening of piano artistry long to be remembered. Mr. Fiedler and the orchestra supplied a perfect accompaniment.

#### Fiedler's Dvorak

Dvorak's Symphony No. 4 was heard for the first time here, and it should be stated that the University of Miami Symphony read it as if it had been in their repertoire for many seasons. Mr. Fiedler's conducting of the work was distinguished for its clarity and intensity of expression.

The program opened with a spirited performance of Mozart's Overture to "The Marriage of Figaro", and closed with a brilliant one of Wagner's Overture to "Tannhäuser".

The Civic Music Association's initial presentation of the season was a

recital by Boris Christoff, bass. Ferrante and Teicher, duo-pianists, were the second attraction of the association, and were heard on Nov. 22 also in the Dade County Auditorium. In the same auditorium, under the auspices of the Miami Music Teachers Association, Robert Goldsand appeared in a piano recital.

The annual faculty recital of the University of Miami's School of Music was given in Beaumont Hall. Participating artists were Eugene Dubois, William Blanchard, George Roth, John Bitter, Herman Busch, Marion Hutton, Victor Stern, and Jeffrey Stoll.

Carl Dolmetsch, recorder player, and Joseph Saxby, harpsichordist, gave a recital in the White Temple Auditorium.

#### Contemporary Series

Mme. Renee Longy's Contemporary Chamber Music Series, under the auspices of the University of Miami School of Music, presented John Bitter's Duet for two Flutes, Paul Creston's Sonata for Alto Saxophone, Leon Stein's Trio for three Trumpets, and Ravel's Introduction and Allegro for Harp, String Quartet, Flute and Clarinet.

The new Albert Pick Music Library, which was built at a cost of \$50,000, was recently dedicated. The library was officially presented to the University of Miami by Mrs. Florence Pick on behalf of the Albert Pick Foundation.

The University of Miami School of Music and the music performance trust funds of the recording industries, will sponsor 56 public school concerts by a string quartet under the direction of Victor Stern, first violist with the University of Miami Symphony.

Igor Stravinsky, who was to have been guest conductor of the University of Miami Symphony on Jan. 19 and 20, has canceled his appearances here on the advice of his physician. Replacements for the concerts will be Fabien Sevitsky, as conductor, with Jan Peerce, tenor, appearing as soloist.

—Arthur Troostwyk

## Sorisio Sings In Oakland Festival

Oakland, Calif.—As part of the Oakland Music Festival, Marco Sorisio, tenor, gave two concerts in the Oakland Auditorium Theatre, on Nov. 14 and 15. Roberto Sorisio, bass-baritone, was the assisting artist, and Ludwig Altman was the accompanist. The first concert was sponsored by the Knights of Columbus (Magellan Council) for the benefit of its charity fund; the second by the Italian-American Federation for the benefit of its scholarship fund.

## Helena Symphony Begins Season

Helena, Mont.—The Helena Symphony opened its season on Nov. 3, with a program in the Civic Center Auditorium, conducted by Eugene Andrie. Octavia Haraldson, concertmaster, and Dorothy Erhard, assistant concertmaster, were soloists in Bach's Concerto for Two Violins in D minor. Dvorak's Fourth Symphony was also on the program.



## Recitals in New York

(Continued from page 31)

Dvorak's difficult "Gypsy Songs" elicited fascinating new vocal colors and moods from the singer; with the encores the cycle closed one of the most gratifying vocal recitals of any year. John Newmark, as superb an artist as Miss Forrester, was again her collaborator at the piano.

—R. A. E.

### Sylvia Marlowe... Harpsichord

Carnegie Recital Hall, Dec. 2.—The first of three programs by the recently organized Harpsichord Music Society was a solo recital by the society's musical director, Sylvia Marlowe.

Miss Marlowe, long a familiar champion of old and new music for the harpsichord, undertook a long and complicated program. She began with a ground by Henry Purcell and the Bach transcription of the Vivaldi Concerto in D, and, after intermission, played eight Scarlatti sonatas.

Of considerable interest was the "Vingt-Sixième" ("the 26th ordre") in F sharp minor of François Couperin. There is such a wealth of colorful material in this work and it is so seldom heard that its performance alone was worth going to Carnegie Recital Hall. The rondeau, "L'Épineuse," with its tied notes and suspensions, was memorable, and the concluding section, "La Pantomime," embellished by guitar-like effects, was a delight.

Miss Marlowe brings such a vivid personality to the harpsichord that nothing on the program was dull. It was possible to overlook some serious memory faults in the Bach Fantasia in D major, because the evening had been so stimulating.

—W. L.

### Richard Cass . . . . . Pianist

Town Hall, Dec. 2 (Debut).—Richard Cass is a musician who thinks and feels deeply. He is also able to share his expressions with an audience. There is no artifice; he plays a

piece simply and directly, always letting the music come first. Yet, hidden within this straightforward manner rests a strong musical conviction. The Chopin Sonata in B flat minor was too grandiose a work for Mr. Cass's technique to shine through unblemished, but the heroic design he projected was still satisfying. One had the feeling of having heard this piece and not a pale replica, even if the pianist could not sustain the more torrential passages with the strength and brilliance they demand.

If there could be a *bel canto* school of pianism, Richard Cass would be among the strong exponents. His tone sings with warmth, in sound of great beauty. This, combined with his stylistic taste, made his performance of Mozart's Sonata in C minor a constant delight.

There were several new works on the program. Johan Franco's Theme and Variations used a folk-like subject that did not seem to contain the germ for any extensive or interesting growth. This was verified at the end of the piece. Mr. Cass's own Prelude and Fugue in F opened with a rough-hewn section, turned to some lyric meanderings, and finished with a dashing little fugue. As pianists go, Mr. Cass is an intelligent composer. He does not try to get away with the "pianistic" trash to which we are often subject; he has musical ideas which come first.

Mr. Cass was the 1953 winner of the Young Artist Auditions of the National Federation of Music Clubs; he has studied in Paris on a Fulbright award; he has toured both here and abroad. His recital also included works of Bach, Ravel, Wendell Keeney, and Prokofiev.

—M. D. L.

### Silvermine Guild Schedules Amahl

New Canaan, Conn.—The newly formed Silvermine Guild of Artists Opera Guild has scheduled three performances of Menotti's "Amahl and the Night Visitors" for Dec. 14 and 15 at the Silvermine Guild of Artists, New Canaan, Conn. Sheldon Soffer will conduct and stage the work.

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